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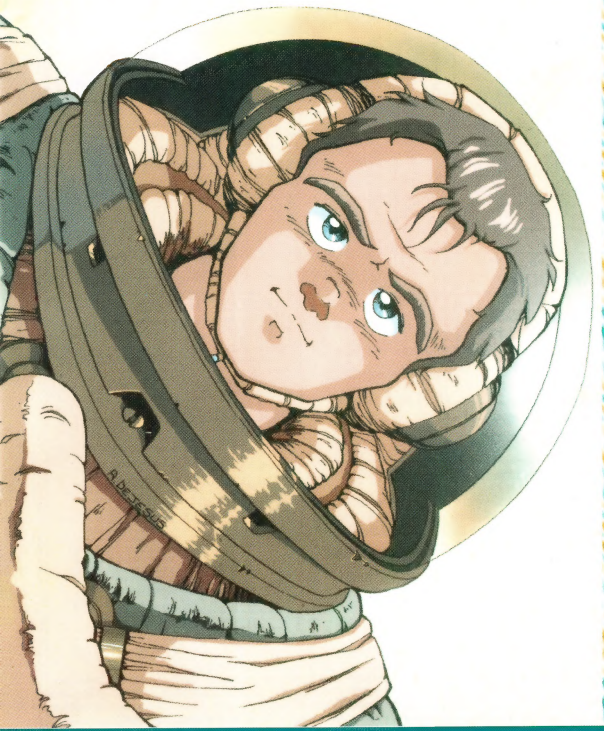

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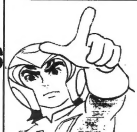

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Claude J. Pelletier, Publisher/Editor
Martin Ouellette, Assistant Editor
Pierre Ouellette, Art Director
Benoit Miller, Layout
Jimmy Mah, Copy Editor
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Stéphane Brochu, Public Relations
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COVER

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SPECIAL THANKS

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CONTENTS

EDITORIAL
Nineteen!?, by Claude J. Pelletier 4

VOICE OF THE FREEDOM FIGHTER 6

FLOWER OF LIFE
Anime Gossips (8),
by Michael Birchfield 9

ARTICLES
Faces of Anime Expo 1992,
by Martin Ouellette 10
Encounter with Hayao Miyazaki,
by Sylvain Rheault 12

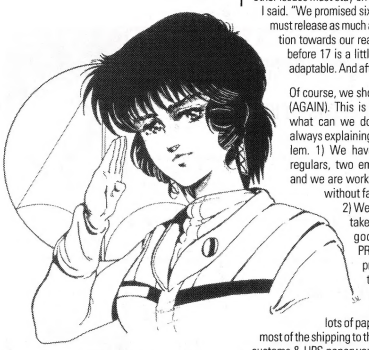
ANIME STORIES
Macross II (1-2),
by Martin Ouellette 14
Wings of Honneamise,
by Carl G. Horn 18

REVIEWS
Macross II / Orguss / Guyver (U.S. Renditions),
by John Moscato & Martin Ouellette 28

NEWS
Ianus News 30
Robotech News 30
Animation 31
Manga 32
Anime in the USA 34

NINETEEN!?

by Claude J. Pelletier



EDITORIAL

"Nineteen? Nineteen! Where are Seventeen and Eighteen?", some might ask. Other might just say: "A-Ah! A Trick!" Well, don't worry, YOU HAVEN'T MISSED NUMBERS SEVENTEEN AND EIGHTEEN. This phenomenon is called a distribution mishap.

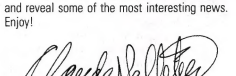
We were ready to catch up our delays by releasing #17 & 18 together in July. They were almost completed when one of our major distributors said that there was too much delay and that he was cancelling the order. Zu spät. It was impossible to go without this distributor. He was "suggesting" to us to make a resolicitation for those issues and that meant a November release. We had NO choice. We were also told to resolicitate all subsequent issues, #19 for December, #20 for January, etc. This would not only have meant to catch up delays but to add more. I was totally against the idea. "The other issues must stay on their original schedule", I said. "We promised six issues this year, so we must release as much as we can. It's an obligation towards our readers." Ok, releasing 19 before 17 is a little weird, but people are adaptable. And after all, it's just a number.

Of course, we should not have been late (AGAIN). This is inexcusable but, heck, what can we do? I'm getting tired of always explaining the nature of the problem. 1) We have a small staff (three regulars, two employees, few helpers) and we are working as much as we can without falling into total insanity. 2) We had several matters to take care of, like giving a good start to MECHA-PRESS and to our gaming products. 3) Most of my time is consumed in administrative work (running a company means lots of paperwork). I'm also doing most of the shipping to the distributors (packing, customs & UPS paperwork) while Martin is handling the mail orders. I haven't found yet any real editor for PA to take my place. 4) If we have built a real nice team to work on MECHA-PRESS, we still have a lack of collaborators for PA. We are looking for good and interesting synopses and articles. That's why we will pay, starting with #21, a small fee per word for any article published. We hope to have a regular schedule for 1993.

Nevertheless, we are organizing ourself pretty well and we are quite satisfied with our work (look at the IANUS NEWS section). It's sometimes late but it's good. Everything can still be improved but we're proceeding step by step, doing our best. We are trying to use the Japanese model: hard work & quality. Even the office is designed to correspond to the Japanese way. Personally, I find a lot of inspiration in the Japanese values and philosophy, which should be more suitable for a post-modern society, I believe. Mutualism (ethics of interpersonal responsability), understanding of our own responsability in the cyclicity of the universe (taking care of our world for the future generations), harmony. Those values show us that we should work for the well-being of the group, not for our individualism. Takeshi Umehara, a prominent Japanese philosopher, said: "Modern Ethics, which make individualism the absolute value, have now reached their limit, causing us to forget that our essential responsablity is not self-expression or personal freedom, but passing on life to prosterity." We should tell that to the Yougoslavians who are tearing their country apart for mere nationalism, to the Somalians who are dying of hunger because of governemental power feud, to all nations of the world who are lost in unsignificant quarrels while the economy and the ecosystem is falling apart. That's why I found WINGS OF HONNEAMISE so fascinating. It is not the first of my top ten anime only because of its superb animation and strong storytelling (a well developped alternate world) but also because of the presence of those values and of the depth of its insight. If you reach for the top you might win the prize. But only by the collective effort, not only by your own. I was told that WINGS was an allegory of the history of studio Gainax, who made the film. A Nice success story. Few years ago, I had absolutely no idea of what Ianus would become, what it is now. And I am proud of it. We work WITH the people, for the enjoyment of everyone. Not only for a living.

MACROSS II is also quite revealing. Not of the Japanese values but of the fact that Japanese producers know very well the anime market and take advantage of it. They know that a generation of viewer lasts around five years and that a new generation is refractory to the old shows. So, they release a new "sequel" to a popular anime about every five years. The so-called sequel is in fact a simple repetition of the previous story with a reactualization of the scenario and of the art with the current trend and fashion: new character and mecha designs (but staying close to originals), new music, and very few new ideas. The new generation will watch it because it's new. The old viewers will watch it because it is a sequel to a show they liked. Everybody is happy, especially the producers. They have done it with MEGAZONE 23 twice, with GUNDAM a lot of times, and now with MACROSS. We have no real reason to complain. The art generally improves and they manage to give a new treatment to the story so it doesn't look too repetitive. Nevertheless, the old characters often have their counterparts in the new series, and we have a weird sense of *déjà vu*. The Japanese manage to please everyone and stay the masters in the art of making cash...

In this issue, Martin tell us about Anime Expo, Sylvain Rheault tell us about Miyazaki and the Studio Ghibli, we give you all you should know about MACROSS II and WINGS OF HONNEAMISE, we review the latest releases of U.S. Renditions and reveal some of the most interesting news. Enjoy!



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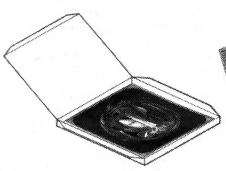

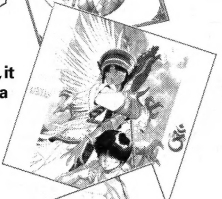

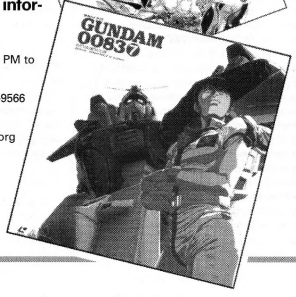

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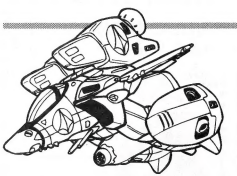

And now I will open the mail bag. This time, we have reactions to #15's letters, comments on our new format, and debate over Vrilitwhai's opinion. For the next issue, let's try to talk about anime & manga for a change. What do you think about this avalanche of new anime videos (subtitled or dubbed in English) that will hit the market this year? Will it be good or bad? I mean, the fan will be glad because the choice will be greater but wouldn't it oversaturate the market? And what kind of anime and manga all the fans around the world like? How is the anime/manga market in your country? I want to hear the voices of the newtypes out there.

CJP

Dear Editor:

Many thanks for the latest issues of PA that I was able to get at AnimeCon. It was also nice to meet some of you. Now also because of you I have several new friends in France. The con was really a smashing success to me since I now have several new contacts in countries like Britain, Australia, France and Japan. It was also a real gas to be able to meet a lot of the guests especially at the after convention party by the hotel's pool. Too bad a lot of people never knew about that party. Hope you will all be at next year's convention. I will certainly try to make it.

Anyway on to comments on the latest issues I have of PA, #13 and 14. I do like the page layouts and especially the pictures which look very good, even when printed on newsprint. One thing you should do is a column on new manga, not just on translated stuff. Also bios on old and new artists, writers and creators would be a welcome addition. Photos of these people would also be very welcome. I was also glad to see some attention paid to other Japanese programming such as the new ULTRAMAN TV series. Hopefully you'll have some sort of report on the new GODZILLA movie to be released in December, though for those of you reading this you should be reading MARKALITE which covers the live action movies and TV series very completely.

I'm sorry to say though that I've pretty well lost the will to sit through most of the new OVAs and TV series. Even most Japanese that I've talked to (and some of them were at the con) felt that the bubble is about to burst regarding new efforts in production. Lets face it, there are too many girls in body armour, power suits, music videos, monsters, TERMINATOR rip-offs, sadistic fiends, etc. in these films and the stories seem to carry on and on. For every gem like NADIA you have to wade through literally tons of garbage that 10 years ago would never have made it to TV. In the last 10 years I've watched maybe a handful of series straight through (HOKUTO NO KEN, NADIA, YAMATO 3, MY YOUTH IN ARCADIA, QUEEN MILLENIA) and got bored to tears with the rest. The last 2 years have been really painful as there is just so little of interest in anime. I was amazed that most of the anime fans I talked to at the con had got interested in this hobby in the last 18 to 24 months! I have told my contacts in Japan to forget about recording most new series and try to concentrate on older series and the odd OVA. I'll probably definitely get into more manga as that is where I feel all the real action is. These sentiments seemed to be echoed by many of the guests at the con who are getting out of anime in Japan and getting back into manga. People here don't seem to realize that there is little money to be made in animation in Japan anymore compared with the vast sums that would be paid for hit comic series. With the cost of living in Japan being so high what would you prefer? Being rich or being poor?

That's about it for this letter. Thanks for letting me ramble on a bit. I hope to see you all at the 2nd Animecon in '92 or at the World Science Fiction Convention in Winnipeg Manitoba in 1994. 'Til then, take care.

Yours,

Douglas Orlowski
Thunder Bay, On

Thanks for your suggestions. I am not sure that I could easily make an original manga column because we lack information here on the east coast. But if someone with a better source of information than mine could make an input to the news/reviews section it would be for the best. About GODZILLA, I am preparing something for a forthcoming issue. Last year at AnimeCon, I felt the same kind of disillusion among the Japanese guests. I am glad to see that I am not the only one to approved what Vrilitwhai said about the decline of new OVAs and TV series quality. About Anime Expo, I am sorry to say that, contrary to what had been announced, our staff will not be attending. We have too many projects in preparation to spend even a week out of the office. Remember that our staff is small and that we are producing (with the combo MP/PA) twelve (12) issues per year, plus some special issues AND the gaming products. We will be there in '93 and I will attend for sure the WorldCon in Winnipeg.

Hello everyone,

(...) I would like to ask all the fans of AREA 88, JUSTY, and LUM to write to Eclipse and Viz Comics and let them know how much you would like for them continue these three comics again. I know that Viz Comics is trying to bring us a large variety of Japanese comic manga as they can, which I really like. But what I don't like is that they started these three comic stories and they didn't even finish them even though all three of these titles were big sellers and they couldn't keep them on the shelves especially where I live and the surounding areas. If Eclipse and Viz Comics weren't going to finish these comics, then what they should've done was start them then worked out a deal with another company that would've taken over these comics and finished them. I know, I know, it's always easier said than done. But it is a thought!

Well, at least write to these companies and let them know how you feel and if you don't get a response from them, then write to DC, Marvel, and other companies and maybe we'll reach someone who'll listen. (...)

Thank you for your time,

Big LUM fan
Barry Money
Flint, MI

Dear Barry, I don't want to discourage you but what you are asking Viz is probably not possible (Eclipse has no more manga rights). First, I don't think that those titles were really big sellers. An alternate black & white comic rarely has a printrun over 30,000. The first issue of a title is always doing the best this title will ever do; after that the orders are generally half of what they were and are slowly dropping. Those titles were probably cancelled when the publisher felt that it was not profitable anymore (I think AREA 88 was dropped when it fell under 17,000). If Viz started only mini-series after that it's probably to avoid having to cancel a title. They were offering samples of several manga titles and doing a market-test at the same time (if the title is a big success then they continue its publishing). If a title doesn't sell, I doubt that another publisher (even DC or Marvel) would be interested in taking it over. The real problem is that the market is too small, too crowded (there is not enough buyers) and/or the distribution system is still quite imperfect. We had a very similar problem with GATES OF PANDRAGON (cancelled after #1) and now with CYBERSUIT ARKADYNE: the title is cancelled after #3 (orders fell under 2,000) BUT the complete story (ten comics) will nevertheless be published in two Graphic Novels (Book One in November and Book Two in Spring '93). If there a title that you like, don't borrow it from a friend: buy it!

Dear PA:

Hello! How's it going? I just thought I'd write a letter telling you how much I enjoy reading your magazine.

However, this letter is sort of in regards to the (I assume) young miss, whom of which wrote a letter in #15 and to the

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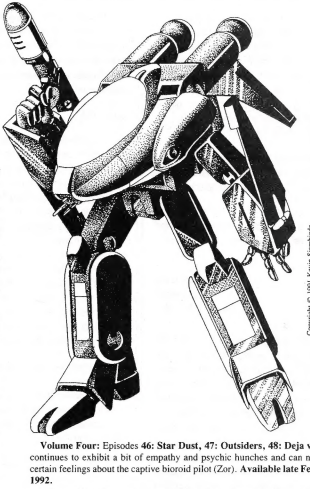

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Volume One: Contains episodes **37: Dana's Story, 38: False Start,** and **39: Southern Cross.** Our story opens with the graduation of several new cadets in the Army of the Southern Cross, including Dana Sterling and Bowie Grant. Dana reminisces about how her parents first met and the Macross saga is loosely recapped. But story telling is interrupted by the invasion of the Robotech Masters and ensuing battle with the new alien attackers. Hover tanks and bioroids in action! **Available late October 1991!!**

Volume Two: Contains episodes **40: Volunteers, 41: Half Moon,** and **42: Danger Zone.** More combat and adventure in space and on Earth as the ensuing war begins to heat up. The Masters want something but nobody can figure out what it is. The mystery continues, but spirits are high, the Southern Cross appears to be on a roll. **Available December 1st, 1991.**

Volume Three: Contains episodes **43: Prelude to Battle, 44: The Trap, 45: Metal Fire.** Dana leads her squad into the alien mothership where they experience a number of strange things, encounter Musica, mistress of the Cosmic Harp, and barely escape a trap. civilians are taken hostage and turned into the zombie-like pilots of bioroids. Zor is captured and the mystery and madness thickens. **Available Mid-January, 1992.**

Volume Four: Episodes **46: Star Dust, 47: Outsiders, 48: Deja vu.** Dana continues to exhibit a bit of empathy and psychic hunches and can not shake certain feelings about the captive bioroid pilot (Zor). **Available late February, 1992.**

Volume Five: Presents episodes **49: A New Recruit. 50: Triumvirate, 51: Clone Chamber.** It is decided to induct Zor into the Army of the Southern Cross. A full scale assault is launched against the Masters. Zor, Dana and Bowie get closer to the secret of the Robotech Masters and protoculture. Plus epic space battles! **Available late March, 1992.**

Volume Six: Contains episodes **52: Love Song, 53: The Hunters, 54: Mind Game.** Louie Nichols creates the Pupil Pistol, Dana is involved in more intrigue, while the savage space battle continues, with exciting fight sequences involving the Veritech Copter. **Available late April, 1992.**

Volume Seven: Presents episodes **55: Dana in Wonderland, 56: Crisis Point, and 57: Day Dreamer.** The continues to escalate, with terrible consequences. Zor seems to be going mad, Dana is becoming more rebellious, Bowie finds love and the mystery continues. **Available late May, 1992.**

Volume Eight: The Conclusion of the Southern Cross series! This is it, the final showdown with the Robotech Masters, the decimation of Earth, death and sacrifice, hard decisions and a terrible glimpse of the thing to come. Includes episodes **58: Final Nightmare, 59; The Invid Connection, and 60: Catastrophe.** Available June or July 1992!

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VHS! Sorry no Beta. Sorry no laser video-discs.
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ROBOTECH™: The New Generation Videocassette, Volume 8! Available now!!

New Generation, Volume Eight contains the final four episodes of **Robotech** the television series. The REF fleet returns to battle the Invid, Scott Bernard fights Corg in a battle to the death, and the climactic battle of Reflex Point! Seldom seen on TV! Never before on videocassette. **New Generation/ Invid Invasion, Volume Eight is a must for all Robotech fans.** Volume eight costs $39.95, contains four (4) episodes and is unedited.

last letter. Now, I know I shouldn't, but I will. I found this letter most disturbing. In this situation (please nobody get me wrong) it's like black people calling each other racial names, and that's alright, but if I do I'm a biggot. Same deal man. I'm not a biggot, a sexist, a racist, or a "gay basher" but if someone makes a comment like that one, doesn't mean everyone who's heterosexual is your enemy. Come on out there anyone!!! Who in fantasy land agrees, why should PA change to compensate for homosexual?

I'm truly sorry **YOU** where offended but you shouldn't run around criticizing those who find humorous hetero jokes! Well, I suppose that's all, anyone who agrees or disagrees with this, write me.

That's it for now. Thank you readers for your attention, and the staff at PA for such a rad mag.

Sincerely,

Charles Cowan
P.O. Box 84121
Phoenix, AZ 85071

I am afraid that the young woman was right to be worried. She didn't write angrily, agressively, or out of paranoia. The comment on Iczer-One was not intended as a mean joke, but she felt it could have been and wrote to warn us to be careful. Better prevent than cure. A gay joke is as tasteless as a negro joke, or a joke on Jews, Frogs, Newfies, Belgians, etc. Sometimes too much caution leads to paranoia (some Black communities, or women's lib groups have gone to extremes) but when you know the kind of persecution those people have encountered in the defense of their rights, you understand better their fear. NOBODY should be joked at. Besides, have a look on her letter in this letter column.

Dear PA:

Well, this is pretty much your standard "wowwhatta-greatjobyou'redoing" letter. But I really mean it. Having been a steady collector of anime for almost four years now, I find your publication to be a helpful contact to the anime world. Much more informative than most other such publications. I especially like the "Anime Gossip" section.

As sort of a token of my appreciation (boy, that sounds corny), I have enclosed some artwork that I felt the staff of PA might enjoy. I'd be lying if I said I didn't care if you printed them, 'cause I really hope you do. Like all other artists, I'd like my work to be seen, but that's not my main reason for writing.

In short, I love PA, and I hope to see much more of it in the future.

Until Muhgi shaves,

The Shape
Scott A. Parker
Lakewood, CA

As I have said before, we can never promise to publish a drawing. We choose the best and put them either in a fan art section or scatter them throughout the magazine. Besides, for the enjoyment of all the fans, we have a new piece of equipment that will allow us to put more PICTURES, taken not only from the Japanese magazines, but also directly from the animation videos. We plan to use more pictures and less line art from now on.

Dear PA:

Greetings from Hell (a.k.a. College). I wrote to you several months ago to bitch about "Iczer-2" smearing "Iczer-1" for lesbianism. (I realize that they're "only" cartoon characters, so I probably shouldn't get that worked up over it — and I'm not, really; there's plenty worse going on this country vs. gays and lesbians — but still... I have enough problems without seeing "my" sexual orientation treated like it's something to be ashamed of, even if it is between fictional characters. So could you please be sparing with the insults?). It occurred to me that I forgot to sign my name to the letter — **after** I popped it in the mailbox, of course — so I'm writing in part to rectify that. My name, in case I forget to sign **this** letter too, is Jill Chamberlin, and I am currently a student at the State University of New York at Albany, although how long **this** will last, I don't know. **But** on the other stuff...

I really enjoyed the focus on BUBBLEGUM CRISIS last issue (guess I have a thing for "babes in battlesuits" —<sigh>— what's a lesbian-feminist to do?). I've been a fan of Priss and Co. for a while, and I'm avidly collecting the subtitled videos (so who needs a social life?). Are you planning an update on BUBBLEGUM CRASH?

On TFOS... Do you have any more info on this? (i.e. where to find it, how to order it, etc.). I'm interested in gaming but wargames don't do an awful lot for me. Also, how about running TFOS stats on the SOUTHERN CROSS characters? And what about an article on SOUTHERN CROSS as it was before it was incorporated into ROBOTECH? In ROBOTECH ART 3, Carl Macek stated that SOUTHERN CROSS was originally supposed to be a 39-episode series. It would be nice to see some information on the "lost" episodes but this is probably unrealistic given the extreme time lapse. I personally would have liked to have seen what happened to Marie, my personal favorite character (Say what you will about her; she may have been a bitch but she knew her own mind and and wasn't afraid to go after what she wanted — even if that **was** <shudder> Sean).

I agree that Breetai ought to stay dead. After all, this isn't the X-MEN! I'm less comfortable with Sera's death in END OF THE CIRCLE; it felt like Daley and Luceno were just throwing her away. And what happened to Nova and Dennis? Did Dennis "cross into a parallel universe" or something? Sure, McKinney tells us that Nova is now the leader of some movement, but they **don't** tell us anything about the movement, or how Nova got involved and came to be the leader of it, or anything! So why bother? Nove and Dennis (and Sera) deserved better.

Minmei as the mother of Zor, the "Jesus Christ of the ROBOTECH saga"? Puh-Leeze!!

As for the name change, I rather like "Protoculture Addicts", the way it is, but this could be just nostalgia talkin'g. In any case, I have no idea as to what you'd change the name to... after all, ANIMAG is taken. Then again, you **could** change it to PAA, "Palliative for Anime Addicts". Just a thought.

Somehow I can't picture MAI as a musical. Then again, Tim Burton is working on it; I do like his work. I guess we'll have to wait and see... Can't say I've got my hopes up though.

Is there any chance of synopses of Takahashi's RUMIC WORLD stories? What about MERMAID OF THE WOODS? ICZER-3? CAT'S EYE? GATCHAMAN? ANGEL'S EGG? GODZILLA VS. THE SMOG MONSTER? (Just wanted to see if you were paying attention).

I remember reading somewhere that Viz is going to be translating RANMA 1/2, in color (is nothing sacred??) and also NAUSICAÄ Book 5. If this is true, I sincerely hope they don't colorize it. Ugh.

In the latest issue of ANIMATO (#22), there is a film poll, with anime actually placing in the feature films (85 entries) and television series (80). Unfortunately, the voters overlooked the original NAUSICAÄ... in favor of WARRIOR OF THE WIND! Go figure. And how TRON and THE LITTLE MERMAID could be ranked above MACROSS and any of Miyazaki's films (not to mention AKIRA). I'll never know. Yes, ROBOTECH made the TV series list (#16). But then, so did THE BEATLES (#78) and SCOOBY-DOO (#46). <Sigh> I'm such a snob...

Best cut this off. Keep up the good work!

Sincerely,

Jill Chamberlin
Albany, NY

P.S. I'm interested in hearing from anime/manga fans, especially gay & lesbian fans (obviously) and BUBBLE GUM fans. My address is: 211 Belmont Ave., Öneida, NY 13421, USA.

Two final BGC observations: 1) Japanese words for (femme) lesbian are: nenne and (cat) neko (which brings to mind Nene and her cat pyjamas). 2) Does anybody besides me think that the AD Police chief in CRASH bears a striking resemblance to George Bush?

An update on CRASH? Maybe, but the series was less interesting than expected (if we do something it will probably be in MECHA-PRESS). TFOS (Teenagers from Outer-Space) is written by Mike Pondsmith, published by R. Talsorian Games (ISBN 0-937-279-08-0) and should be available in any good gaming store. I am interested in a SOUTHERN CROSS article but our staff can't write everything. Anyone interested in submitting an SC article? I have already people working on ICZER-3, CAT'S EYE, ORANGE ROAD, and will probably add MERMAID OF THE WOODS to that list. NAUSICAÄ V will be in B&W. All Viz titles are back to B&W.

CJP

VOLUME EIGHT

ANIME GOSSIP

Edited by Micheal Birchfield
Reported by Michael Birchfield, Paul Rigsby, Steve Bierce and Kevin Kinne.

As revealed in ANIME GOSSIP #5, Izcer-Three had been awarded her first endorsement, a contract to promote PLAYTEX training bras. However, the little alien has blown her next such opportunity. Sources reveal that during the filming of an EVERYREADY Energizer commercial, she unexpectedly squealed "How Cute!" and ran off with the Energizer bunny! (MB)

Izcer-Three was also in the news for another reason, as she and her two sisters have filed a lawsuit against DANGAIO inventor Professor Tahsan, claiming that they are actually the illegitimate daughters of himself and Cotuwolf scientist Sister Grey. "Of course he's our daddy!," Izcer-Three wept. "Just look at those ears!" (MB)

And speaking of the Energizer bunny, he will be the basis of a new RANMA 1/2 character: Energizer-san, the martial artist, who, when doused with water, turns into an obnoxious little rabbit with shades that beats a big drum repetitiously. (PR)

"The Secret of Blue Water" villain Gargoyle has responded to his being named one of the worst dressed by PEOPLE magazine. Hardly taking it as an insult, he instead look upon it as an honor. "I'd never even think about being bad unless I was looking my best!," quipped Nadia's chief nemesis. (PR)

On a somewhat sadder note, "Blue Water" lion cub King was recently seen being dragged screaming into a Beverly Hills veterinarian's office. An investigative follow-up by this reporter has lead me to the conclusion that King's co-owners Nadia and Jean have finally decided to take the advice of the host of "The Price is Right", Bob Barker, to "have your pet spayed or neutered." However, a close friend of King's — cat star Garfield — has organized a candlelight vigil outside his hospital room in protest. (PR)

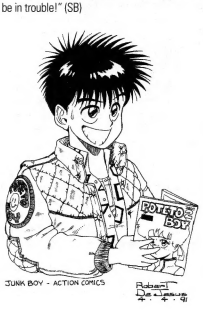
Not to be outdone by their competitors' new delivery person, the "Roadbuster", PIZZA HUT recently announced plans to sub-contract deliveries of the far out locations to KIKI'S DELIVERY SERVICE. Unfortunately, early reports indicate a large number of mis-delivered or lost pizzas, making PIZZA HUT executives wonder if the whole idea wasn't just a "pie in the sky" scheme. (PR)

By the way, in a recent interview in SOLDIER OF FORTUNE magazine, the "Roadbuster" revealed that he is an orphan who has little knowledge of his real family. "I heard that I have a brother who was adopted by a couple in Smallville, but I never got to meet him", he says. He went on to say that he purchased his present vehicle from the KNIGHT FOUNDATION, but would like to recover the wreckage of the Griffon owned by J.B. Gibson featured in BUBBLEGUM CRISIS #4 — RE-VENGE ROAD" in the hopes of restoring it. (MB)

Yesterday's news: A sad reminder that life as an anime star is not all that it is cracked up to be can be found in examining the fate of the cast of ABC's "Capitol Critters" following that program's cancellation. Instead of sending the cast their final paycheck, ABC merely washed their hands of the matter by alerting the White House exterminators of the creatures' presence! (MB)

After the success of "Twilight of the Cockroaches", its creators are coming up with a sequel. This time, however, the story features the descendant of the reknowned ninja of medieval Japan who dons the red diamond to battle the six-legged vermin of today. "Cockroach II: Kamui no Orkin" should be in theatres by Christmas. (SB)

Scottish entrepreneur McCoy, out of a job because of the New World Order and the current Middle East Peace talks, has given up the armaments business in Asran and now parks jetliners at a long-term storage depot in Mojave, California. He complains to ANIME GOSSIP: "My old rival Destro has undercut all the remaining markets. If his products were any good, we'd all be in trouble!" (SB)



It has been learned by the staff that "Fire Tripper" star Suzu has been signed by FIRST ALERT fire alarms to do a series of promotions for them. "The next time I'm forced to time travel because of fire, at least I want to have time to pack a few things first!" she explains. (KK/MB)

It has also been revealed that "Ultimate Teacher" heroine Hinako has endorsed the MAIDENFORM line of underthings, as the company hopes to offset rival PLAYTEX's signing of pre-pubescent Izcer-Three by going after the older market. Their new slogan: "Panties that give you an energizing fit." (KK/MB)

Remember Herbie, "The Love Bug"? DISNEY has a revival in the works. Instead of a VOLKSWAGEN beetle as the "star car", though, this new incarnation will feature a 2-door Tercel that befriends two young girls while their mother is away at defensive driving school. The title? You guessed it: "My Neighbor, Toyoda!" (SB)

Max Sterling of "Robotech" and Montana Max of "Tiny Toons" will star in a double-debut feature... "Two the max!" The plot revolves around the ultimate video game duel and related hijinks. Max Sterling said: "I needed to do comedy at least once in my career. Being Skull Leader has the chief drawback in that everyone else assumes you have no sense of humor. I wonder how they got that idea!" (SB)

COMMENTARY: As of Volume Eight, all news items revealed thus far in ANIME GOSSIP have come from reporters residing in the state of Florida, USA. If there is any other such relevant news from elsewhere, please send it in care of SPACE PASSENGER-LINER TITANIC: 6501 N. Woodlynne Ave., Tampa, FL 33614, USA. Contributors will be given credit for ideas used. Please at least give your name and city/town of residence. Thank you. (Of course, news from fellow Floridians will still be welcomed!). (MB)

THOUGHTS FOR THE DAY:

Has anyone noticed that SPRINGFIELD NUCLEAR POWER PLANT Owner Montgomery C. Burns never seems to remember lowly employee Homer J. Simpson despite their numerous run-ins (who can explain?) (MB)

Also, could anything explain why the elfling swordsman Deedlit — featured in "Record of Lodoss War" — has never sustained any apparent injury to her long (and obviously fragile) ears? (MB)

***

Note that the "Gossip" reporters are responsible for their humorous views which are not necessarily those of Ianus Publications, Inc.

CJP

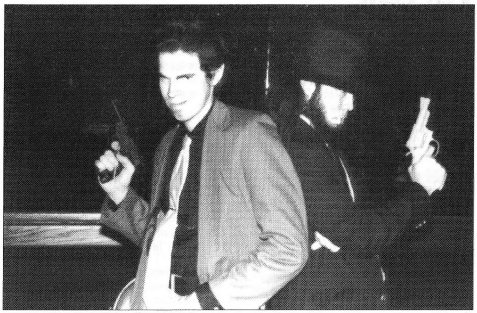
FACES OF ANIME EXPO

by Martin Ouellette

Yes! There is a God (or whatever superiorely kind of being you do believe in—personally, mine looks like Totoro...) in this universe! I was able to go to ANIME EXPO '92! It cost lots of money (my ticket costs a fortune) and the flight was hellish, but fortunately for me, once at the hotel, everything was fine. I even discovered I was a Guest of Honor (taking the place of Claude who was held back by a load of work)! Wow! My good pal Herb (terminator) showed me around, telling me that with my little green badge, I could abuse anyone (and get away with it!) except the other GoH. Of course, I didn't use this privilege (anyone who ever met me will understand why). I arrived at about 4 P.M. Friday, got my badge (thanks to Herb), and started to hunt for some of the people I had met at Anime Con '91.

I was lucky enough to find the person I was looking foremost for. Miyako-chan's reaction when she saw me was to be seen! We spent the entire evening talking and talking, having a lot of fun and planning the next week activities. Saturday morning, I dressed up sharp (suit and everything — it's not my style but...) and went up to the Green Room where I met Greg "Greatest Host on Earth" Scanlan and his wife, who proceeded to feed me with some of the most delicious food on this side of the galaxy, and both treated me like they'd known me forever.

With my stomach full, I went down to the Dealer's Room and indulged myself in an anime orgy worthy of Caligula! Although I did not have a lot of money, I was able to buy an incredible quantity of hard-to-find books on "Heavy Metal L-Gaim", "Aura Battle Dunbine", "The Rose of Versaille", etc. By far, the best



Lupin and Ji-Gen. The real ones! Hey, Lupin! Where's my wallet?

prices were at Books Nippan (they had deals like you could not believe!), Nikaku Animart, and NewType. Some deals were also available at other places but mostly everything was at its usual catalog price (which means a little too high but, Hey!, that's life!). The Dealer's Room was smaller than last year (in '91) and even the tables seemed to be smaller, which meant an almost suffocating atmosphere and some problems in looking at the stuff because people tended to crowd around the best tables (Books Nippan was a good example of this). Next time, the organizers should get a bigger room (it would probably also mean more dealers. He! He!).

On my way to the Dealer's Room, I saw a place full of video games and role-playing gamers having some fun. Personally, I think this was a good idea because anime is fun, but 24 hrs a day for three days can be numbing on the senses (I also heard that the video games made a lot of money; if that helped the con, it's a good thing).

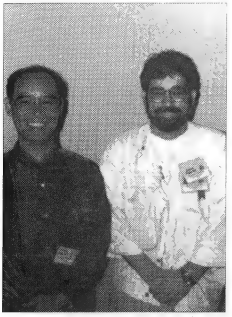
On the second night, I saw Frederik Schodt walking around the lobby and ran to him (I already knew him from AnimeCon '91). A little Japanese man was with him. Frederik turned to him and I found myself being introduced to Yoshiuki Tomino! I nearly gagged and said "Hello". With a big smile Tomino-san said "Hello" back in English. He doesn't speak fluent English but at least he tries. I spent the next 45 minutes standing in the lobby, gesticulating and having a very animated conversation with the creator of "Gundam" and two very confused translators (Frederik and Miyako-chan) trying to keep up with us!

That night, I also met a guy named Brad, who made a totally awesome ICZER-ONE/METALLICA video that nearly blew my socks off. His "Gunbuster" video was also a blast (man, I never thought the music from "Transformer: The Movie" was so great!) with Noriko howling "Spoon!!" as her battle cry!

On the third day, I was able to get a formal interview with Tomino-san where he explained to me the concept of the newtypes (trust me, it's highly philosophical!). That day, I also talked to Robert Napton and Kevin Seymour of Books Nippan. I had such fun with these guys at the first con that I had to see them again, although I felt a little sad that David Riddick was not able to get to the con (he had to take care of his little family. Lucky man). Next, while running around the Dealer's Room, I ran into my good pal Newton Ewell, freelance artist (for role-playing game mostly), greatest storyteller ever born, and coolest guy alive. Advice for the next con: if you want to party, invite Newton! In the film room, I was able to see the premier of the English-dubbed "Macross II" and the American premier of "Kabuto" (pretty good) and "Giant Robo" (freakingly awesome. Frankly, it's probably one of the best OVA to come along since "Detonator Orgun").

On the last night, we were entertained with the sketches that were rendered so famous by "AnimeCon '91". Of course, Gargoyle (who was really something this year!) and "Desslok" (a.k.a. Rob Fenelon) were present as the super villains. As usual, the guys responsible for our security were late. Isn't ESWAT always on time? (Alex and the guys did their best but High Command is always off track. Talk about military intelligence!)

The next day was fairly chaotic. I spent a few hours at the green room with Jeff Okamoto, Andy Kim and Greg Scanlan (as well as Miyako-chan), eating great



Me and Tomino-san. My dream come true! I still can't believe it, really... (By the way; cool shirt, Tomino-san)

food (thanks Greg!) and mostly just chatting. The afternoon was a rush with me and Alex helping Jeffrey Tom of "NewType Hobbies and Toys" clearing his stand. A few minutes after we finished, Herb found me and told me that the hotel wanted us out by 4:00 PM! We rushed to the room, packed our stuff and jumped in the car. By 6:00 PM, we were at Alex's place (man, does he have a great view from his room! I couldn't believe it!), I dropped my luggage and we decided to go eat at "Kublai Khan's Mongolian B.B.Q." (God, this food is divine!). The evening was calm (thank god!). But next day, we picked up Miyako-chan early for a private lunch with Frederick Schodt. We ate pizza and had a great time, conversing on any subject that came to our mind (Frederick is an extremely learned man). The rest of the afternoon was spent at "Kinokunia", the greatest Japanese library in San Francisco (trust me, the afternoon wasn't the only thing I spent there!). The manga section is mind-blowing! I just couldn't believe the stuff they had. And the prices! Lower than the con's own! Dinner was at Alex's place (when his dad says that he's not a good host – don't believe him! It was great Mr. Alvarez! Thanks!) and we got to bed early, because next day was probably going to be really busy. And it was! We visited the Red Wood forest then headed back to San Francisco to visit Lois Buhalis and Tom Orzechowski from Studio Proteus. Tom showed me the work he was doing on Shirow Masamune's "Orion". This man has a patience worthy of a Buddhist monk! Tom also showed me an amazing computer program he's devising for comic lettering. He also showed me Lois' room, which is actually covered with toys! How she was able to get all of this is beyond me! We departed from Tom and Lois' place and got to Toren Smith's place in time for dinner (which was absolutely delicious by the way) and afterward, me, Alex and Toren spent the evening talking and relaxing. We got to bed early because my plane was at 12:30 PM (since you have to arrive at the airport nearly 2 hours before your flight leaves and since it takes nearly an hour to get to the airport from Alex's place, we had to get up early). Thankfully the trip back was very short, and we even arrived in Montréal earlier (by a few minutes) than they had expected. I got out of the plane, took my luggage, passed through Customs (without any problems), exited from my appointed gate... and was greeted by a bunch of totally freaked out guys howling "Okaerinasai!" (which means "welcome" in Japanese) with horribly shrilly voices. Haaa! The soft wind of home...

3 of our Honorable Guests of Honor. From left to right: Mikimoto-san, Tomino-san and Terasawa-san.

Anime Expo '92

The International Animation & Manga Convention

July 3, 4, 5, & 6, 1992 • San Jose Red Lion Hotel, 2050 Gateway Place

Haruhiko Mikimoto • Keiji Nakazawa

Minoru Takanashi • Buichi Terasawa • Yoshiyuki Tomino

HAYAO MIYAZAKI

Performed and translated by Sylvain Rheault

AN ENCOUNTER WITH:

One might think that such an animation superstar as Mr. Miyazaki is someone who must be treated with great respect. In fact, he refused the honorific title of "sensei" (master) and preferred to be called only "san" (mister). And surprisingly, contrary to most Japanese people, he does not carry a "meishi" (business card) with his title written on it. He is someone very kind and very human. He hates violence and he is particularly sensible to minority problems such as the Koreans and Chinese in Japan and blacks in America. He feels hurt whenever he hears about racial problems. Now, he can't stand Disneyland because of that scene of a white explorer and black luggage carrier who climbed a tree because a rhino was chasing them. "Why was the white guy at the top of the tree? Why not at the bottom?"

Miyazaki-san studied economics at the university and started to work in animation at the age of 29. He is an animation producer who works for Studio Ghibli. He writes stories then leads a team of people that will translate them into animation. He rarely works on the manga based on his scripts, nor does he worry about his next movie project. However he expects to retire at 60 and do anything but animation.

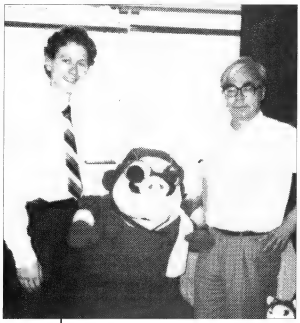
"Actual Japanese movies are nuts", he said, but he loves documentaries, particularly those on NHK, the Japanese public television network. These programs show different places of the world. He cares very little about critics (he never reads them) but he feels rewarded if children like his stories. Japanese children especially love Totoro from TONORI NO TOTORO. By the way, he always rejetcs any offers from any company to use his characters in advertisement.

Maybe some people notice some strange phenomenon in Miyazaki-san's animations, like a Canadian goose appearing in the sky of Europe in MAJO NO TAKKYUBIN (Kiki's Delivery Service). Miyazaki-san explained that he gathers things he likes and puts them together in his movies. For example, the city of Colico in MAJO NO TAKKYUBIN is a rag tag combination of Scandinavian and Italian cities as well as parts of San Francisco. What matters is the emotion.

KURENAI NO BUTA (Porco Rosso — The Red Pig) is the project on which Miyazaki-san is currently working on. He did the preproduction in March 1991 and the production really started in July 1991. The movie was released in July, so the deadline was very close when I visited Studio Ghibli. The production cost of such a movie is about ¥600 million (around $4 million). To this amount must be added another ¥600 million for the distribution of the movie and its advertising. This animation is financed by Tokuma Shoten, Japan Airlines, Nihon Television, and Studio Ghibli. If you include the 80 people working full time at Studio Ghibli, the 60-people orchestra that will perform the music, the 40 people that will give their voices to the characters, and the various technicians and staff members, about 300 people are involved in this project. "When this project will be over, I will take a nice walk to the mountain", said Miyazaki-san.

Studio Ghibli is a branch of Tokuma Shoten, one of the big manga publishers in Japan. As said previously, 80 people are working in an office crowded with bottles of paint, copiers, and drawing desks. The most talented ones (6 or 7) will draw the backgrounds while the others will make the outlines and color the pictures. Everyone respects Miyazaki-san and everyone is expected to work very hard. Days may be as long as 14 hours, but according to the bottle of sake and boxes of cookies that can be found on the tables, there are also some very good times at the studio. And to enhance the team spirit, the staff members have their own "Studio Ghibli" jackets.

The staff consists mainly of very young people, men and women, between 18 and 25 years old. Miyazaki-san explained that at this age, people are more flexible: "Yet, their brain did not become concrete". This is very important in animation, especially for long features such as KURENAI NO BUTA, because the style of the characters must consistently remain the same until the end.



For those who dream about working at Studio Ghibli, it is possible. Some foreigners, mainly Italians, are already working there. But remember that you must be between 18 and 25 years old and very flexible.

Finally, here is the impressive listing of the movies made at Studio Ghibli:

- TENKUU NO SHIRO LAPUTA, *Paradise Castle Laputa*, 1986, produced by Miyazaki Hayao.

- TONORI NO TOTORO, *Totoro The Neighbour*, 1988, produced by Miyazaki Hayao.

- HATARU NO HAKA, *The fire suspended grave*, 1988.

- MAJO NO TAKKYUBIN, *Kiki's Delivery Service*, 1989, produced by Miyazaki Hayao.

- OMOHIDE POROPORO, *Only yesterday*, 1991.

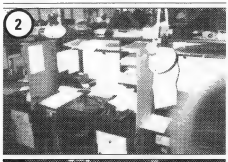
- KURENAI NO BUTA, *Porco Rosso*, 1992, produced by Miyazaki Hayao.

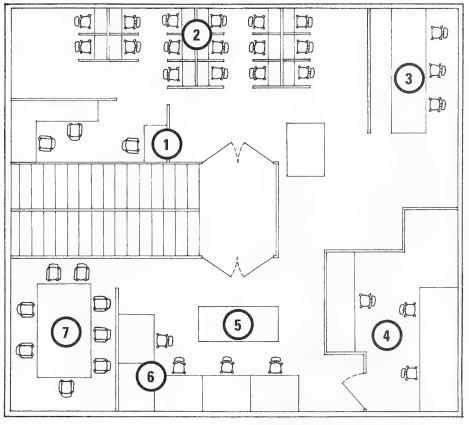
Sylvain Rheault (pronounced Ro) used to live in Laval (Québec) and is one of our biggest supporters. Now he is in Japan for one year to improve his Japanese and teach French. In his spare time, he tries to meet as much people involved in anime and manga as possible and he has promised us to make all the reports he could on such meetings.

STUDIO GHIBLI

STUDIO GHIBLI:

1 - Production Office (Miyazaki-san Office)
2 - Drawing Tables
3 - Administration
4 - Backgrounds workshop (on photo: Mizamura Katsu)
5 - Colors depot (on photo: Tanaka Kazuyoshi)
6 - Colorist workshop (nothing could distract those girls!)
7 - Conference room





PORCO ROSSO

In Italy, late 1920's, it was NOT so called "the good old days" there at that time because of the confusion which was caused by World War I, and the new wave of Italian fascism. Despite all this, people were trying to enjoy their lives as much as they could, and tried to be proud Italians. But airfighters of Italian Air Force lost their jobs and couldn't get back to their civilian jobs because of The Great Depression. They became "Air-Pirates" and flew all over the Mediterranean Sea and some pilots became "prize-winners" to go after those WANTED air-pirates and get money after they catch the pirates. Among the prize-winners, there was HIM — "Porco Rosso", the Red Pig. He used to be an ace pilot of Italian Air Force, but he refused to go back to the military to help the fascist government. For some reasons, he cast a spell on himself and he became a pig! The leading members of Air-Pirates needed help to fight with Red Pig, and they called a helper in America and had him come to Italy. His name was Donald Curtis. He's a very good pilot but he had a great weakness: women!! He falls in love with women easily. On the way to repair the engine of the airplane, the Red Pig met Curtis by chance but he was shot and managed to bring the plane to the repairing factory. Then, he met 17 year-old girl Fio, who was the airplane-mecanic. There was a women named Gena who knew The Red Pig very well in the past and she knew everything. Meanwhile The Red Pig accepted Curtis' challenge to a duel, for the sake of money, power, pride, and women!

It's three years since Director Mr. Hayao Miyazaki sent us "Kiki's Delivery Service". This new anime film is a gem and lots of fun. Mr. Miyazaki tried to create a character of a real COOL man, and the Red Pig refused to become Italian Hero despite his excellent fame. Mr. Miyazaki didn't make this film as the teachings, but he created the world of Porco's loneliness, remorse, etc. "I want to make a movie of fun, merriment, but not too much of a spree", said Mr. Miyazaki. "I want my movie dynamic, but not destructive. With lots of love, but not sex. Lust is unnecessary. I want my male characters always merry, female characters always charming. They are always enjoying their lives. This world is endlessly beautiful! I want to make a movie like that..."

Mr. Miyazaki was born in 1941 in Tokyo, graduated Gaku-shuin University and entered Toeï company.

Translated by Miyako Graham
From ShuKan Morning Magazine, pp. 248-49

EPISODES I AND II

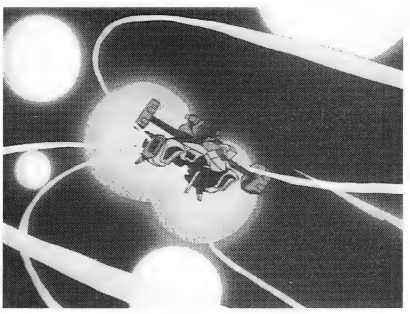
by Martin Ouellette

Story

To anyone who's interested, *Macross II* isn't the follow up to the TV series. In fact, it's the continuation of the *Macross: Love, do you remember?* film. (The events of *Flashback 2012* probably also have something to do with it I suppose.) Eighty years have passed since the events in the movie, and the descendants of the Zentraedi/Meltrandi war – which ended with the destruction of both armies' military structure – are now living peacefully among human society. The U.N. Spacy has now integrated Zentraedi warships into its fleet and has recently developed a new breed of "Valkyrie" fighters, the Valkyrie II, which now possesses bits (automated attack drones) and an even greater maneuverability.

Now, for the first time in years, an enemy has appeared in the solar system. New ace pilot of the U.N. Spacy, Sylvie Gena had been complaining that the soldiers hadn't fought for too long and had gotten "soft and complacent", with too much confidence in their superiority. As Sylvie predicted, the "Minmay attack" failed, as the new enemy, a Zentraedi-like society named the "Mardukes" have actually developed their own musical attack, which is far more powerful than that of the U.N. Spacy. The source of this power is a young woman named Ishtar, whose rank in the Marduke's society is that of an "Emulator", a singer with a voice so powerful that her singing gives strength and courage to the Marduke soldiers.

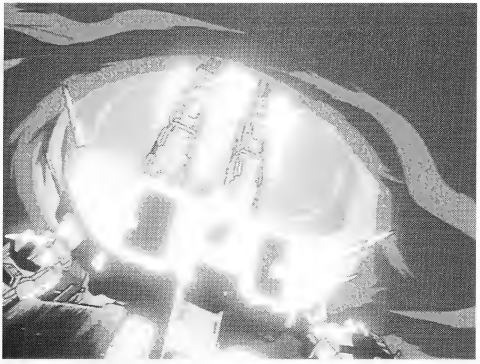
Hibiki Kanzaki, a young reporter for the S.N.N. TV network, has been assigned to cover the first battle. In an incredibly lucky break, Hibiki manages to enter Ishtar's ship and spirit her away to Earth, where he tries to introduce her to the Zentraedi (called "Zentran" by the Marduke)/Meltrandi/Human culture. While showing her the "culture park", they find themselves in the middle of an attack led by Feff, a Marduke high-command officer and ace who was leading a search for Ishtar. Unluckily for him, the girl decides to stay with Hibiki and Feff has to go back without her, filled with angry and confused questions riling his mind (and heart?)...



Technology

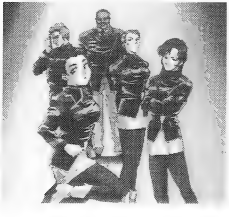
Surprisingly, the technology in Macross II does not differ from the one in *Macross: Love do you remember?*. Or at least, there's been no major improvements in it! If we compare the first Valkyrie fighter and the Valkyrie II, we can see some differences, but basically it's exactly the same machine. Some improvements were made though, consisting mainly of armament, aerodynamics, and control systems. The mecha is much more aerodynamic with more control surfaces, more sensibly placed thrusters, and a now logical transformation (the first Valkyrie always had a logic problem when it came to the legs in "Battroid" mode).

The controls have also changed, consisting now of an armature which protects the pilot against heavy G loads and gives him better control. This system also allows the mecha to mirror any moves of the pilot. The armament is considerably heavier than the movie's "Strike Valkyrie". The "SAP" (Super



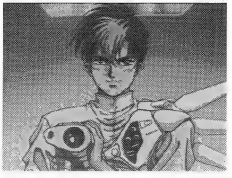
Armed Pack) version's armament (the SAP is the version that replaces the Strike in *Macross II*) consists of 60 missiles of various sizes, a rail gun, two mini beam guns (head), two hand held beam guns (on some versions another hand-held heavy beam gun is attached on the right leg) and drones armed with beam guns (*Char's Counterattack style*). There's also a new version of the VF-1J, called VF-2JA "Ikaros".

Despite its larger size and remodeled exterior appearance, the Valkyrie remains largely identical to its predecessor. The enemy mechas are another matter entirely – you still have the same classes of machines, but now they are considerably upgraded. The standard battlepod has lost its legs, but has much more weaponry, and its maneuverability was increased tenfold. Same thing for the officer's pod. The two powered armors have been upgraded to a more humanoid shape (particularly the "Queadlunn-Rau") although they're still powered armors.



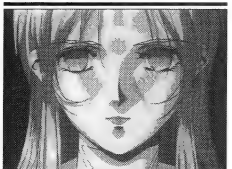
The only really new mecha is Feff's "Gilgameth" (this is only a rough translation) A.K.A. "The big, red, fxxxing monster". This one definitely has a "Gundam" type cockpit. What has changed the least are certainly the ships. The Marduke's are really Zentraedi ships and the U.N. Spacy's new battleship, the "Heracles", seems to be nothing more than a scaled down, non-transformable clone of the SDF-1.

Characters



Hibiki Kanzaki: a 17 years old kid, Hibiki is the newest (and hottest) journalist at the S.N.N. TV network. Ambitious and driven, Hibiki enjoys reporting scandals just for the ratings, something Sylvie reproaches to him. After meeting Dennis, an experienced war reporter, Hibiki realizes that war isn't exactly funny and Dennis' death shocks him. Having brought an alien girl named Ishtar to Earth, Hibiki becomes infatuated with her. Hibiki has the same role (or equivalent) as Hikaru Ichijo in "Macross".

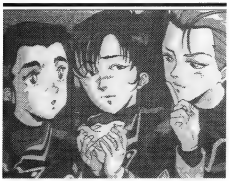
Sylvie Gena: a 17 years old Valkyrie pilot and ace of the U.N. Spacy, Sylvie has a hot temper and even hotter piloting skills. Very cute, she is nonetheless a ferocious warrior and aware of the inability of the U.N. Spacy to fight off the Mardukes. Despite her skills, the battle is strategically lost, and Sylvie is very frustrated about it. Hibiki and Sylvie seem to know each other well (a guess) but Sylvie's love affair with Lt. Nexxus is strongly implied. Sylvie is the Misa Hayase of *Macross II*.



Ishtar: although she looks quite, well, "mature", Ishtar is probably younger than Hibiki. Holding the rank of Emulator in the Marduke society, Ishtar is "the voice" that encourages the soldiers to go into combat. Having been spirited away from her ship by Hibiki, she becomes infatuated with him and decides to stay on Earth, if only to find what she calls "the ship" (the SDF-1). In all logic, this character replaces Lynn Minmay in *Macross II*.

Feff: now this is the bad guy. And he looks the part! While we don't know a lot of things about him, he's courageous and ferocious in battle, and doesn't like

to lose a fight. He pilots an enormous red mecha named Gilgameth (roughly translated). Some would say he's the equal of Kamjin (Khyron in *Robotech*) but I'd rather see him as Breetai. The "war paint" on his face looks cool (although he should do something about his eyebrows).



The girls: The one with the heart on her cheek is named Amy (or Amie); the Misa Hayase look alike's name is Saori and the tall one with the short blue hair is named Nastersha (or Natasha?). They're the equivalent of the "Bridge Bunnies" on the SDF-1's bridge, only they pilot Valkyries!

Lt. Nexxus: one of the best pilots of U.N. Spacy, Nexxus is a suave and debonair kind of guy who loves to flirt. Good looking, he's the target of multiple female attentions (ex. Sylvie and Saori) and enjoys it. He looks a lot like the Roy Fokker of *Macross* (but let's hope that he doesn't die as stupidly).

Mash: Mash has been Hibiki's friend for a long time. He works at a beauty parlor and looks extremely feminine. He's also very kind and understanding (especially toward Hibiki. Hmm!). Although he's a little strange, he's very trustworthy and took care of Ishtar when Hibiki first brought her to earth. I don't think there was any character similar to him in the first *Macross*!

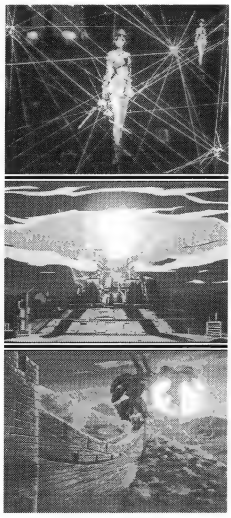
Keywords of Macross II

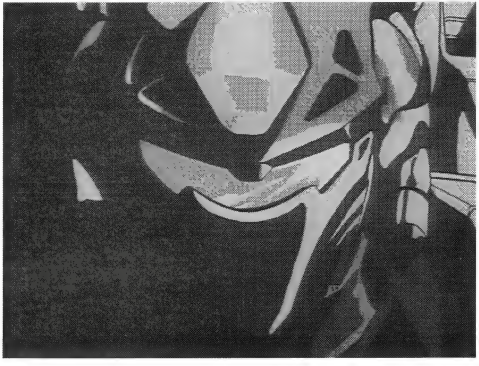
Here are some brief descriptions of some of the vocabulary in *Macross II*.

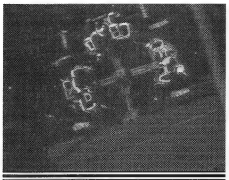
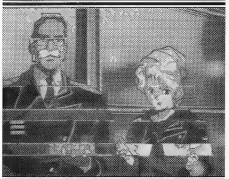
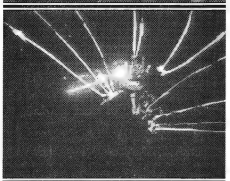
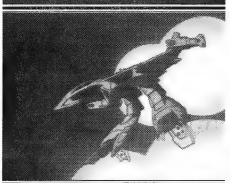
Sound Stations: These are satellites used to broadcast the music and 3D images of Lynn Minmay. After the last attack 10 years ago, many parts were improved. This is the least expensive weapon used by the U.N. Spacy, and they are placed in Martian orbit.

Minmay Attack: This weapon was especially created to fight the Zentraedis. The U.N. Spacy had found out that the images and sounds of a young girl singing were much more powerful weapons than beams or missiles. It is broadcasted by satellites called "Sound Stations".

Mardukes: These people are the remnants of the "protoculture" (not the *Robotech* one) who created both the Zentraedis and Meltrandis. They're very similar to Earth people, and are wandering around the universe (or galaxy) with their fleet of more than 100,000 ships and millions of Zentraedis (which are called Zentrans) controlled by songs. No one knows if the Mardukes have a mother planet of their own. There seems to be no citizenry and everyone seems to be sleeping unless they have to go out and fight. Although they're descendants of the "protoculture",





they try to take the "culture" and destroy it at the same time. Their leader's name is Ings and there are many princesses like Ishtar.

Meltrandis (Meltrans): Created by the "protoculture" to be the mates of the male Zentraedis, the Meltrandis were discarded by the "protoculture" soon after their creation because it was found that they were not necessary for reproduction. War broke out between the two sexes and the "protoculture" was ultimately destroyed. Now both Meltrandis and Zentraedis are fighting alongside their masters, the Mardukes.

Zentraedis (Zentrans): Once the warriors of the "protoculture", the Zentraedis are now either acclimated to Earth society or fighting as slaves for the Mardukes. Their efficiency has been proven many times over. The Mardukes control them with the songs of the Emulators (ex: Ishtar).

Animation

The animation of *Macross II* was one of the most awaited animated productions ever made. Although some people felt that it could have been done better, I think that the long wait was definitely worth it. The art is unbelievably crisp, the characters are graceful, the music is very good (if you exclude the opening theme song which, to my taste, doesn't fit), and the story promises to be very interesting. The mecha designs are also absolutely gorgeous. *Macross II* is very good – just wait for the next four episodes before judging too fast!

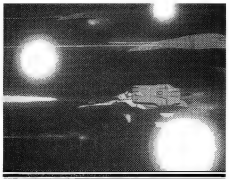
Japanese production credits

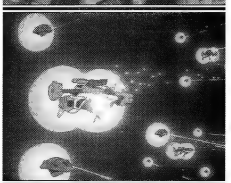
Direction: ..... Kenichi Yatagai
Character designs: .. Haruhiko Mikimoto (but of course!)
Mechanical design: ..... Koichi Ohata
..... Junichi Akutsu
..... Jun Okuda
Mechanical design association: ..... Studio Nue
Art direction: ..... Hidenori Nakahata
Music direction: ..... Yasunori Honda

English production credits

Producer: ..... Ken Iyadomi, L.A. Hero
Associate producer: ..... Robert Napton
..... and Upton S. Redmonton
English screenplay and voice director: .. Raymond Garcia
Supervising director: ..... Quint Lancaster
Production coordinator and casting: ..... Victor Garcia
Research and story consultant: ..... David Keith Riddick
Box art design: ..... Will Culpepper II
..... and Nippan Design Team

Japanese original feature: .....
..... Copyright 1992 Bigwest/Macross II Project
English dubbed version: .....
..... Copyright 1992 Bigwest/Macross II Project/
..... L.A. Hero/U.S. Renditions



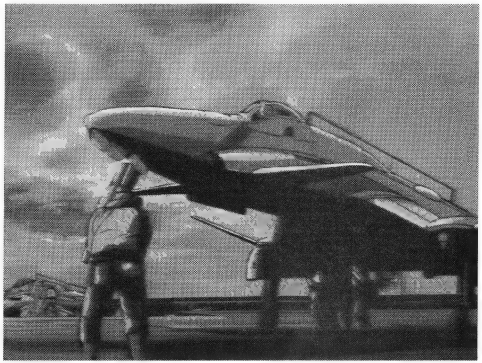


WINGS OF HONNEAMISE

By Carl G. Horn

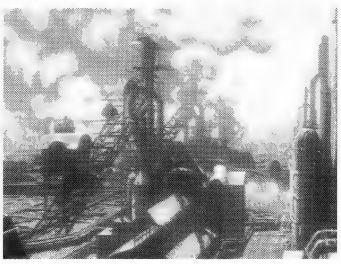
The following article was originally written for the 1990 TimeCon Japanese Animation program, at which the Sawyer Productions subtitled version of The Wings of Honneamise was shown. The showing was a success, but the program book, for various reasons, was never released. In the interests of bringing these historic documents to light — more importantly, in the interests of blatting about Honneamise — it is here printed publicly for the first time. Permission to reprint this article in whole or in part is granted to non-profit organizations provided acknowledgement is made of its sources (listed after the film synopsis [NfCJP: Mention also it's publication in PA]) and a copy of the publications in which it appears is sent at no charge to: 415 Terrace Drive, Houston, TX 77586, USA. [NfCJP: send also a copy to this magazine]. Sounds sort of over-complicated, doesn't it? Maybe I'm interested to refound the C/FO.

Carl G. Horn



THE WINGS OF HONNEAMISE

Long before *The Wings Of Honneamise* ("Honneamise no Tsubasa — Oritsu Uchugun") made its public premiere, it was marked as an extraordinary film. It was based on an original short story by Hiroyuki Yamaga, a 24-year old writer/director with very little experience who had nonetheless displayed a brilliant talent. Together with former co-workers, Yamaga formed his own production company (Gainax) in 1984, and produced a four-minute animated short based on his story with hopes of using it to obtain funding for a full-length feature. In May of 1985, Gainax presented its short and proposal to Bandai, a major Japanese corporation. Makoto Yamashina, president of Bandai, was interested in a film venture for his company and authorized a budget of over eight billion yen (then 48 million U.S.) for Gainax's feature project. By May, Gainax had assembled a staff of 3,000 animators for the film. That summer, key staff visited the United States on a research tour which included the National Air and Space Museum in Washington D.C., the launch of the Space Shuttle Discovery at Cape Kennedy, and the study of Post-modern architecture in New York. By this time, the film's production involved the top names in the industry. Its art director would be Hiromasa Ogura, of THE CASTLE OF CAGLIOSTRO. Among the key animators were Hideaki Anno of MACROSS: DO YOU REMEMBER LOVE? and Nausicaä Of The Valley Of Wind, and Yuji Moriyama of URUSEI YATSURA. The original soundtrack for *Honneamise* would be composed by Ryuichi Sakamoto, who shared an Academy Award with David Byrne for the score to THE LAST EMPEROR. As the film neared completion in November of 1986, Bandai began a massive publicity campaign that would culminate with the extraordinary decision to have *Honneamise's* world premiere at the famous Chinese Theatre in Hollywood. This event, which was to be on February 19, 1987 — the twenty-fifth anniversary of John Glenn's orbit of the Earth — would be thoroughly covered by Japanese news and Bandai's own publicity staff and used to promote the March 14 premiere of *Honneamise* in Japan.



THE FILM

The two words that have been most often used to describe our age are "nuclear" and "space." Yet Arthur C. Clarke, in 1984: A CHOICE OF FUTURES, has pointed out that our extraordinary leap into space in the 1960s might be regarded as a mutation, a freak created by the political imperatives of the Cold War, without which the development of space travel might have waited for decades. The fantastic first steps of the human race off our planet — the beginning of a new era in history — were seemingly birthed in fear and hate. The rockets that sent Yuri Gagarin and John Glenn into orbit were first developed to carry nuclear warheads.

The Wings Of Honneamise takes a fresh look at the beginning of our new era. Hiroyuki Yamaga created as a setting for his film another world, of another humanity, with their own distinctive elements of culture — dress, art, cuisine, architecture, religion, government. Everything had been uniquely designed for the film, from that world's spoons to its jet airplanes — and the attention to detail is unmatched in any other film. In fact, it becomes apparent to the viewer through the course of *Honneamise* that this fantastic, "alien" setting is a dazzling kaleidoscope, where the bright turning shards are fragments mirroring our own world. In a trolley-ticket machine, there is an echo of a Japanese train station, in a wall poster there are graphics reminiscent of Navajo paintings, in a ceremonial hat is found Maori design, and in a newsreel is seen the BBC.

Honneamise's world is so rich, in fact, that it is a great pity we are given only two hours to observe it. But the film's design crew, led by Yoshiyuki Sadamoto, have managed to create a setting which is at once both a stunning artistic achievement and a firm ground for the speculations that drive the story. *The Wings Of Honneamise* reconsiders that first step into space in a retrograde dream, returning to the technology of the 1950s, in a world that was and was not. It is a fable making a sublime plea to our time, when, twenty years after Apollo, we have lost the ability to touch the moon. It concerns itself with the decisions of one man, destined to be first in space; his journey from malaise through a complex moral landscape, and his growing awareness of how his decisions will affect and be affected by all other people who make a giant leap with his step. It is art's laurel laid upon science and engineering: an animated film from Japan that is an intensive and fantastic examination of humanity. With *The Wings Of Honneamise*, Hiroyuki Yamaga argues that we cannot continue to deny that we have a choice — and a future.

SYNOPSIS

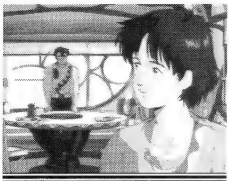
A boy named Shirotzugh Lhadatto runs across a snowy field, down to the seashore, to watch, wide-eyed, the take-off of a jet from an aircraft carrier. We hear his voice:

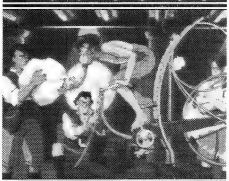
"I don't know if it's good or bad... but I was born into a very ordinary country family — like so many people who never have any control. And it was important, although I didn't understand this — that being middle class, I never knew the problems of the rich, or the hardships of the poor — and really, I don't want to know. When I was a kid, I wanted to be a Navy pilot. It was the only way to fly a jet... They were so fast... flew so high. To soar through the air... Oh, there couldn't be anything better than that. But... two months before I graduated from high school, I knew my report card was going to show me it was impossible. And so... that's why I joined the Space Force."

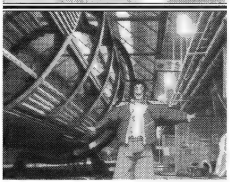
The credits bring us back to Shirotzugh, now twenty-one and a member of the "Royal Space Force" of the Kingdom of Honneamano. He makes his weary way out from an afternoon nap, late for the funeral of a friend. Khaidenn, the General who founded and commands the Force — whose eleven members are now all present — berates Shiro for his lack of respect. Shiro's friends, however, are of the opinion that the General should hold himself responsible for the death of their friend, killed in a spacesuit test, part of the General's ongoing quest to build a "manned artificial satellite."

Later, on the roof of the Space Force headquarters building, Shiro and his best friend, Matti, avoid combat drill while they discuss their prospects. Matti feels they're making a reasonably good living, but all this job is doing for Shiro is filling his belly — "I don't want to die in a place like this." Just then, their trainer catches them loafing and assigns them penalty exercises, contemptuously flipping a coin down as "overtime pay."

That night, Shiro and his friends toast in a bar the memory of their dead comrade, who died "for the sake of a spaceship." One of their group thinks that manned space flight is something for the far future. "Can our army hold out until then?" asks Matti. Shiro hopes it will hold together until he can get another job. After leaving the bar, the Royal Space Force cruises to the red-light district, where an exhausted Shiro is soon left alone amidst the flashy displays. His attention is captured by an incongruous sight: a young girl preaching and handing out tracts: "God is grieving. People who live impurely shall surely go to Hell. People who know the path of righteousness but do not follow it... people who commit crimes and lie, and people who are not ashamed of that. These are all evils." Shiro takes a tract from her and walks away, looking back...







"We were promised a time when we would be lifted from the Crucible of God. The Day of Judgement is drawing near. If we are not prepared for that day..."

Shiro awakens the next morning, discovering he had passed out on the wreathed bed of his dead friend. It's a holiday, and he decides to go to the address printed on the tract and attend one of the girl's meetings. At the place, miles from the city, he meets her again (explaining the purpose of his visit after she slams the door the first time). Her name is Leiqunni Nondelaiko, and she lives alone with a silent, sullen little girl named Manna. After tea, she and Shiro discuss the "hateful times" they live in. Shiro explains that the death of his friend is weighing on his mind. This leads to discussing his job — she's never heard of the Royal Space Force. "Are you a soldier?" "No, we're just a group who are going into space." "But that's wonderful!" "It is?" Shiro's surprise is genuine as Leiqunni speaks of the joy of "leaving the troubles of this world" and travelling to places only dreamed of, but her enthusiasm and presence soon has him on his feet, proclaiming a newfound sense of mission. Leiqunni smiles.

The next day, Shiro's friends are put off by his uncharacteristic pep. Soon afterward, Shiro is the only one paying attention as the General addresses them, reviewing the history of the Force: he founded it twenty years ago after reading a book that asserted that space flight was impossible. "It is hard to list all the progress we have made in two decades..." His speech is intercut with the cynical comments of members of the Force — the truth is, we learn, that they've hardly made any progress at all — they can barely put their primitive satellites up and failed five times in a row in launching the last one. Now, Parliament is on the verge of abolishing their Force entirely. "However! However, gentlemen!" interjects the General: "Can't we show them that we have, just within our reach, the dream of the human race setting sail into the great universe?" He has devised a plan to vindicate their Force by putting a man into space. He asks for volunteers... and only Shiro stands up. The General is perhaps most surprised of all. Shiro's friends try to talk him out of it, fearing his certain death, but to no avail.

Thus begins Shiro's training, as he is put through an arduous and at times makeshift regimen designed to simulate the conditions of space travel. The General has grudging words of praise for Shiro, and intends to take this progress and make a trip to the capital to request money for his project. He sends Shiro off to a nearby Air Force base, whose pilots are none too happy about taking him up for acceleration training. But Shiro forgets their scorn once in the air — he's reached his boyhood dream of flying through the sky. Once on the ground, it's a

different matter, as the pilots mercilessly goad the "play soldiers" of the Royal Space Force into a fight. The fray is cut short, however, when a pilot makes the mistake of hauling up a queasy Shiro.

The next morning, a bandaged Matti isn't talking, as one of the Force's technicians, Dhalligann, tells him that picking fights with other services isn't going to do their cause any good. He warns them not to laugh as he introduces them to the Space Force's "secret factory." But Matti is overwhelmed by the massive rocket under construction there (He grabs Shiro: "Great, it's settled! We'll launch you in this. You'll die, but you'll die with a BANG!"). It turns out that all this represents years of work by the Space Travel Society, a group of now-elderly scientists and engineers led by the eccentric Dr. Gnnom, who works in association with the Space Force. Shiro's engineer friends in the Force seem newly motivated by his decision to volunteer, and come forward with help and suggestions on improving the design of the rocket. Shiro is introduced to the technical side of the project and discusses the theoretical aspects of space flight. He spends more time with the Doctor, who names his rocket engines. Shiro thinks it's strange to regard machines so personally, but the Doctor thinks machines are intimately tied to people: "Manufacturing more equality. It widened the distribution of property. "

Weeks after his volunteering, Shiro finally has an evening free, and rides out to visit Leiqunni. When he arrives, he finds out that her electricity was cut off by the power company, but it doesn't seem to worry her. He hopes to take her out to look at the stars, but she has Manna tag along. He gives an impromptu lecture in astronomy, and shows her a radio-wave picture of their planet, taken by one of their satellites. Leiqunni considers this: "Well, from so far away, the city lights must look like stars... even our fires of war. And the light of our sin is indistinguishable from the transparent stars...." She and Manna start to pray, leaving a frustrated Shiro.

Training, design, and assembly for the manned space project continue, and the General at last departs for the capital on his quest for funds. Shiro returns to Leiqunni one afternoon, who gives him a bible. He tries to use this as an opportunity to get closer to her, but she only gets up in silence. "You deny yourself everything, don't you." says Shiro. "You should compromise on occasion with your God." Leiqunni wheels around: "Compromise?" "I'm saying, be reasonable." Shiro explains. She is angry for the first time: "I will not 'be reasonable.' Moreover, the 'compromise' you speak of is what has made the world the way it is!" But her outburst has made Manna cry, and she quickly turns to apologize to the little girl. Shiro grins.

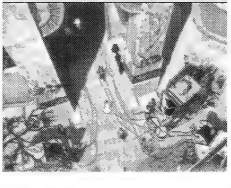
One night, one of Shiro's friends, Nekkerlautoh, takes him in to see the newly-constructed capsule simulator. Shiro is most impressed, but Nekkerlautoh warns him "not to break it," as it isn't paid for yet. He talks vaguely of the shady network of financing that has kept the Royal Space Force afloat this far — including the General's personal pull with the Royal Family and a deal to have their country's largest auto manufacturer take over the construction of the rocket. Shiro is too unsophisticated to comprehend these machinations, and Nekkerlautoh snorts in disgust.

But the very next day, they witness the General on a TV broadcast from the capital: their project has an official blessing and full funding. Soon after that, Shiro starts his training in the simulator. But his routine is interrupted when Leiqunni phones him, making a frantic cry for help. He breaks all speed limits getting out to her house, but finds it a pile of wreckage: the power company bulldozed it to make room for a new geothermal plant. Leiqunni explains that she had the house from her aunt, who in turn had unpaid debts. Shiro is outraged at her passivity, and offers to help her pay for a lawsuit. But Leiqunni doesn't want to expose Manna to any more quarrels: it was because of her parents' constant fighting that she left them and took Manna with her.

Back in his quarters, Shiro turns off the television and opens the book Leiquinni gave him for the first time. "When God first made man, man was as the animals, not granted fire and bereft of it. With fire, God lives forever. One man, Dao, grabbed a burning branch and ran. Even this Protector of the Crucible had forseen, and God cursed the fire. When Dao returned home, he burned like God and his seven sons died. God came before Dao and prophesied: A curse is on man. Your children will struggle and sorrow down through the generations, and their suffering shall spread until the world's end; until the last man has died."

The next afternoon, Shiro is a witness as Dr. Gnnom tests one of the rocket engines. The Doctor assures him of its safety, asserting that his engines today are nothing like those of twenty years ago, when they, like his sons, were prone to "fret about trifles." But the engine blows up on its test stand: Shiro escapes with minor injuries, but Dr. Gnnom is hit by shrapnel and hospitalized. Later, as Shiro helps reprogram their computer — with a screwdriver — Nekkerlautoh suggests the explosion was sabotage, the work of anti-government radicals. As before, this is news to Shiro — he wasn't really aware of any unrest going on. Their conversation is interrupted when a friend bursts in to announce that the Doctor is dead.

Shiro stands with the Force in an honour guard as the Doctor is cremated; at the funeral scene, noth-



ing is said loud enough to hear and Shiro silently regards the Doctor's family.

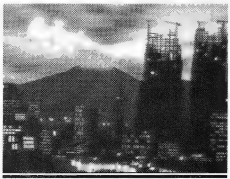
We see Leiquinni, reaping wheat in a field. As a jet plane soars high overhead, she is the only one to stand up and look.

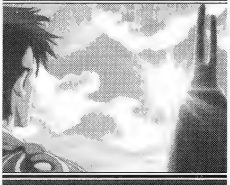
Time has passed since the funeral, and the media has picked up coverage of the manned space project: we see in a newsreel Shiro meeting Honneamano's crown prince, and the members of the House of Lords who are backers of the Space Force. The next scene is of the Space Force HQ in the rain, surrounded by an anti-war rally of the opposition party. Shiro, working on drafting blueprints, surprises his friends by agreeing somewhat with the protestors — the government is presenting the rocket as a "space battleship" — the crowds are shouting that they should build bridges instead of rockets. "You can use bridges for war, too." says Dommrottho. "You started this!" Shiro smiles. "Me? I don't think so."

At the factory, Matti cuts his lunch break short when he reads in the newspaper that a decision has been made to move the launch site hundreds of miles to the south-west: in fact, to the very edge of their border with a heavily garrisoned satellite state of Honneamano's greatest international rival. One of the scientists notes that they'll have an easier launch there, being closer to the equator, but Matti is incredulous: "They're sending us to a powder keg to light off the world's biggest firecracker!" It turns out, however, that the order to move came directly from the Ministry of Defense....

Late that night, at the Ministry, the General meets in secret with his superiors, the ones who had originally backed his plans. He is shocked to learn that they have no real interest in the success of the program, but instead plan to wrap up the Royal Space Force by using their rocket as bait to provoke a border clash, one which Honneamano will retaliate against with impunity after the enemy seizes the ship... "It's all right," says one of the nobles mockingly to the General. "They'll come to get what they paid for." Knowing nothing of this, Shiro continues to practice in the simulator. When alone, he reads Leiquinni's bible: "My son, you will have to leave the market-place soon, unto a fearful reckoning. Here, all virtuous become stained with blood. God will not keep silent. This unholy city was created with fire and it will perish with fire. Because of evil, none living can ever be made pure. Therefore, my son, you must be prepared..." The brighter the lights of publicity shine in Shiro's face, the more unclear he is about his society and himself.

On the morning of the General's return from the capital, he has no comment for reporters, while yet another photo session of Shiro is being held at the





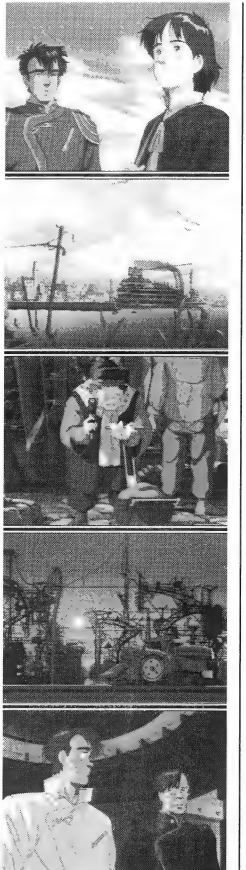
Space Force HQ. One reporter queries him about his sense of "mission" as a "space hero." Another accuses the company in charge of the rocket construction of corruption and suggests that cutting the budget of the Space Force in half "would give 30,000 people a warm place to live." Shiro gets up and walks out, throwing the money from his pockets before the homeless people camped outside.

The scene cuts to a news broadcast on the other side of the world, in the Republic, the international rival of Honneamano. The President of the Republic makes a protest through diplomatic channels against the "security threat" posed by Honneamano's space program. The Republic is in certain ways ahead of the technology of their rival, but never developed long-range missiles. In private, the President debates with an advisor whether or not they should seize the rocket. The advisor tells him that the Republic's agents are going to buy time with an assassination to get their military forces ready for the attack....

In the red-light district, Leiquinni continues to preach: "All are guilty. God said this, looking at the world. Our sins will deluge the world. We...." She is startled when Shiro comes up to her, still in his dress uniform, and helps her to pass out tracts. The next morning, he awakens in the church where Leiquinni and Manna now live. He finds himself alone with the little girl, who still will not talk with him. Outside, Shiro looks up to see storm clouds shadowing the sacred stone monolith with the faceless image of God carved into it, to which the church is a shrine.

Leiquinni returns in the rain and thunder. Shiro guides her in, but is startled to find her secretly hoarding money in her shoe. That night, he simply turns away when she offers him a meal. She reads from the bible to Manna: "You cannot live on without your daily bread... Your truths become lies when they leave your mouth... your good intentions are made evil when they reach your hand. In you, there is good, but in God, there is limitless good. What can any of you do, outside of prayer? To pray is everything...." Feeling led by hypocrisy, and pulled by desire, Shiro walks silently to her dressing stand, when Manna is asleep, and throws Leiquinni to the ground, himself upon her. He looks into her eyes, hesitates, and in that moment she knocks him out with a candelabra. Manna awakens briefly, but goes back to sleep, being used to seeing this between adults.

The next morning, Shiro tries to apologize, but Leiquinni wants him to forgive her for "assaulting" him. "You're such a fine person, and yet I hit you. I know you will forgive me, but I cannot forgive myself. I really am very sorry..." she says, and runs off to catch the train to the city. Shiro is left with nothing but a painful sigh.



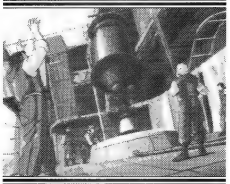
Three days after he walked out of the photo session, Shiro returns to town in time to see two of his friends off by ship to an observatory where they will track the flight. Later, Shiro and Matti walk together in the marketplace, as Matti tells him of the work underway on the new launch site. Shiro tells him that he hasn't figured out if he's a hero or a villain — what's his role, really? Matti thinks that if there is a Truth, it has to contain everyone, even seemingly useless human beings. "I don't think someone has to try and acknowledge their own necessity, before they have a right to exist. If the reason for him to exist should disappear, so would he."

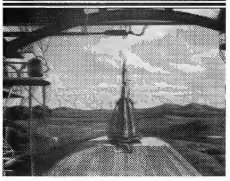
Just then, a silenced pistol shot misses Shiro's head by an inch, and the pair find themselves running for their lives amidst the afternoon shopping crowd. Shiro and Matti split up, but the assassin relentlessly pursues Shiro to a train station, where he is forced to confront and kill the Republic's agent.

Not long after, a bandaged Shiro is standing alone in the Space Force headquarters before a great bas-relief depicting an ancient battle, where he is joined by the General, who believes that "civilization did not create war, war created civilization." For a hundred thousand years, he says, the human race has been trying to escape the hell it creates for itself. He tells Shiro that he wanted to be a historian when he was young. Then came yet another war, and he went off to fight to protect his friends and country. But he knew that without an awareness of right and wrong, history would only repeat itself; and as a soldier, he was ashamed that he knew, and would doubt what he was doing. Without escape from the human condition, all that is left is for a person to make his own decisions carefully, following his heart and duty. And with that, says the General, regarding the history on the wall, who knows what we might see up there one day?

Shiro smiles ruefully, and regarding the wooden angel, says "A woman's ass." The General replies: "Then you're the knothole."

The astronaut takes the trolley out to say goodbye to Manna — he knows her sister is at work. "I'll be going far away for a little while, and I won't be able to see her for awhile. Manna," he asks, "is there anything you'd like me to bring back for you?" "A star" says Manna; Shiro replies, "I don't think so. The stars are really far away... Well, I'm stumped. What else is out there..." "Out there?" "Yes. Here, there, and everywhere." They finally smile together. As he steps back on the trolley to return, Leiquinni steps off. There is a silence, and then she smiles. "I'm going now," says Shiro. She says "Come back soon." and watches as the train moves out of sight. He watches back, and his face doesn't have the answer between them.





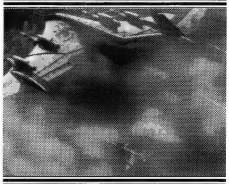
On an aircraft carrier at the port, the attitude of the other branches of the military has changed, as the helicopter pilot flying Shiro out to the launch site area asks for his autograph. Shiro looks out on the city far below, and the ever-turning searchlight above the red-light district, the beam circling in the air that finds only darkness.

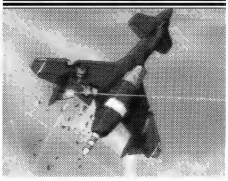
In the Republic, the President receives a report that their force is ready on Honneamano's border. On the seas off the border area, a Royal Navy ship intercepts news of the enemy troop movements. The captain of the ship, however, wonders if he should even bother passing the report back to the Ministry of Defense, since he has already been informed they will receive no reinforcements against the expected attack. Meanwhile, Matti has picked up Shiro from the airfield and is driving him to the launch site. Shiro's practice of the speech he is to deliver in orbit is cut short when he spots tanks in the surrounding woods. But Matti tells him they're only fakes, being erected by the National Guard. Upon seeing the launch tower, Shiro dubs it "the biggest fake of all."

But the sight of the massive rocket inside cannot help but fill him with awe, and a little fear as well. The next few days see the final assembly of the rocket stages, and at last everything is ready. The night before the launch, Lanallan, one of the Force technicians, catches Shiro mumbling over his planned speech: he tells him a strange fact, that after the launch, the blast will have uncovered mounds of shells. In the Stone Age, the launch site was a dumping ground. "I guess it's funny, this modern rocket standing in primitive trash." "Yeah... I'll bet those people never thought their dumping ground would be used to launch a spaceship." Shiro replies.

Early that morning, the General receives a call from one of his men at the observatory: the government officials there have made a public announcement of the exact time of the launch. Deciding to try and escape the expected attack, Khaidenn goes to the mission control room and informs the crew that he's going to move the launch up by four hours — without telling the government — by trimming the countdown safety procedures. There are strenuous objections from the training chief, but Shiro says he'll go with it.

On the other side of the border, the Republic's jet fighters receive their briefing: run air cover for the ground troops who will capture the launch site. The countdown begins. As Shiro suits up and is helped into the capsule, the planes draw nearer. In the midst of the pre-launch checks, an officer of the National Guard enters the control room and tells the General that the launch site must be evacuated: the Republic's troops have crossed the border. The launch site crew has a very short time before they



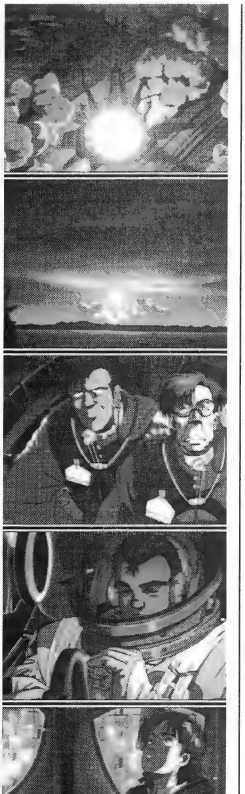


will be overrun. Shiro, on top of the rocket, is told the launch will be suspended. "Do you think you can sneak away? They won't attack the rocket. They want it!" is his angry retort. But they're afraid they'll shoot him down if they do launch. The General sees no way out: "If you're disappointed, then so am I... And I really thought we could do it. You young people, risking your lives... It's not worth it. We'll go." Shiro screams from the capsule, and his scream is carried over the speakers throughout the launch site: it is worth it to him, and if they stop at this point, they will truly be fools — the project is a wonderful thing and history must say they did it. He says he will show them the way. "All departments, answer me!" In response, the launch crew starts to switch back on their control systems. Matti, on the periscope, tells the General that the launch stand is clear. "Shall we do it?" Khaidenn pauses, then orders: "Resume countdown."

The launch stand is pulled away, and the countdown runs as the sky and earth around the launch site crack and flare with people dying. But at zero, all the fast little fires stop when the rocket engines ignite, brighter than anyone has seen before, and all participants in the war are silent and stare fixed, as if the only true element in the world was this rising flame. The first stage falls away, over the curvature of the earth, and then the second stage, glowing and sparkling in blue-black air. Finally, the word comes in from the observatory that the third-stage motor has put the capsule in orbit—they have succeeded. Matti shakes the General out of his trance and the crew falls upon each other in joy.

Outside, there are men fallen, some in weariness and some for much longer. In the Republic, the President casts his eyes up, sweating. But Shiro is away from all this for a little while. He is at his point in history — at this moment, alone in orbit, he is the intercessor between the human race and infinity. First he looks down: "City lights... where are they?" He twirls the dial of the radio, many voices. "They look like earthbound stars..." Shiro switches the transmitter on. "Is anyone listening, down there? This is the human race's first astronaut... A moment ago, we set foot in a new world. Like the mountains and the sea, it once belonged only to God. But from now on, it will be our stage, forever. And we will probably bring here what we've brought before. We've brought evil upon the earth, and into the air, and yet, we will ask for another place, and venture into the universe. Will there be any limit to how far we can go? Please... if anyone is listening to me, just please, give thanks that we've come this far — I don't care how you do it. Somehow, forgive us, and show us mercy, and at the end of our sinful history, please don't abandon us to the darkness. In our despair, give us one, fixed star."

Dawn breaks over the edge of the world, and the light enters Shiro's eyes. The light dissolves into water,



and we see scenes from his childhood, the drip from a frozen tap and glow of a burning city caught in air-raid sirens, glimpsed from the countryside. But this scene turns to a wasteland, and a family huddling in a cave, making fire, making pictures on the wall. It is the past of Shiro's world, and it marches on, showing the scientists and explorers who made it march quicker, and all the people, slaves under pyramids and soldiers under banners, who, just by living, would make Shiro possible one day. And Shiro's moment is now here, his capsule above that world, a part of it.

Below, Leiqunni is still asking passerbys to listen to the teachings of God. A snowflake drifts down onto her paper gospel, and she looks up. The snow and the black floor make it look like it is the earth that is transparent, not the stars. She is the only one looking up for now, but there is no escaping the fact that the perspective has been widened, past her, past the ship, past the earth, on and on into the endless Universe.

THE WINGS OF HONNEAMISE

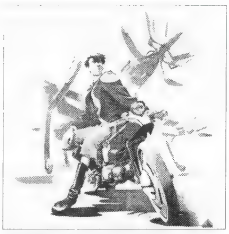
EXECUTIVE PRODUCER ..... Makoto Yamashina
PLANNING BY .... Toshio Okada and Shigeru Watanabe
PRODUCED BY ..... Hirohiko Sueyoshi and Hiroaki Inoue
ORIGINAL CONCEPT AND SCREENPLAY BY ..... Hiroyuki Yamaga
CHARACTER DESIGN BY ..... Yoshiyuki Sadamoto
KEY ANIMATORS ..... Hideaki Anno, Fumio Iida, Yuji Moriyama
ART DIRECTOR ..... Hiromasa Ogura
PHOTOGRAPHY DIRECTOR ..... Hiroshi Isagawa
SUPERVISION ..... Iwa Hachimaki
EDITOR ..... Osabashi Ogata
SOUND EFFECTS ..... Atsumi Tashiro
EFFICACY ..... Mitsuru Hakuhara
SOUND RECORDING ..... Shohei Hayashi
MUSIC ..... Ryuichi Sakamoto
DIRECTED BY ..... Hiroyuki Yamaga

This Sawyer Productions English-subtitled version *The Wings Of Honneamise* was based on an original translation of the film by Sue Shambaugh. The revised script was written by Carl Horn, with additional dialogue by Toshifumi Yoshida. Title entry was done by Mr. Horn; title editing, programming, and tape editing was done by Bruce Bailey. Video-cassette recording systems, laser-disc player and Amiga 2000 provided by Mr. Bailey. GenLock provided by Mr. "K"; *Honneamise* LaserDisc provided by James E. Christiansen; special thanks to Brian Fountain and Matt Anacleto for immoral support.

Much of the information on the production of *Honneamise* in this article was adapted from ANIMAG's excellent article on the film on pp. 26-35 of issue 3, vol. 1. This comprehensive piece by David Riddick, Robert Nappon, Michael Ebert, Toren Smith and Toshifumi Yoshida covers, among other

things, the film's history, plot, ill-fated English dubbing, and even contains a short interview with Yamaga and Sadamoto. A must for those wishing to learn more about the film: the cover of issue #3 is by Sadamoto himself. Other information on *Honneamise* can be gleaned from ANIME-ZINE's issue 2, pp. 22-29 article by Toren Smith which recounts the plot and includes interesting comparisons of the so-called "translation" of Honneamise by the producers of the English premiere version, Go East; the back cover is taken from one of Sadamoto's posters for the film. Issue 3 of Anime-Zine contains on p. 32 a short article on Ryuichi Sakamoto and his composition of the Honneamise soundtrack. Both magazines can be found in direct-sales comic outlets; otherwise, inquiries may be directed to: ANIMAG, P.O. Box 23651, Oakland, CA. 94623, and ANIME-ZINE, P.O. Box 87, Rahway, N.J. 07065. ***[NfCJP: Unfortunately, I think that this issue is sold out]***.

For those interested in Japanese books on the film, the best overall is *This Is Animation #12: The Wings Of Honneamise* (ISBN4-09-101515-8 C0374), at 1000 yen. It has 45 pages of colour stills recounting the film, 30 pages of design sketches in an attractive blue tone, 16 pages of background paintings, with the remainder taken up by articles on the film in Japanese. Highly recommended. A book of the same size and price, the B-Club Special: *The Wings Of Honneamise, Royal Space Force Completed File* (ISBN4-89189-377X C0074), has a more cursory colour front section (32 pages) but with larger stills. This section also contains character backgrounds and background and conceptual paintings. There are two additional colour sections: a 15-page segment on the vehicles of the film, with technical specifications, plus coverage of the opening and closing segments, and a 15-page segment detailing the original four-minute pilot short and associated concept art. In addition to this, there are over 100 pages of design sketches and illustrated articles on the film. For the collector is Animate Collection 07: *Aile de Honneamise* (ISBN4-943966-07-1 C0274), with a dramatic wrap-around cover by Sadamoto, a 150-page storyboard for the film accompanied by literally thousands of design sketches (reproduced at a small size) covering everything from snack food to space capsules, a 20-page colour section of background and concept paintings, a chronology of the film and staff interviews, and a small foldout poster of the Space Force at the seashore. 1500 yen. All of these books are well worth the money, and a good place to get them is the NIKAKU ANIMART, in the historic Japanese-American area of San-Jose: their address is 615 N. 6th St., CA 95112, USA and the phone number is (408) 971-2822. Send a stamp for a full catalog ***[NfCJP: In USA only or send a Universal Postal Union coupon]***. The first and third books are usually in stock: the second may



The Wings Of Honneamise: **LaserDisc.**

The Wings Of Honneamise: **Soundtrack.**

necessitate a special order. You may expect to pay up to twice the current exchange rate for these three books, but, unlike certain other importers, Nikaku staff are friendly, helpful, and speak English as well as Japanese.

In the summer of 1991, Bandai released a "definitive" 2-disc LaserDisc set for *The Wings Of Honneamise*, (BEAL-367). This contains the entire theatrical release, plus one minute added that was cut from the original print so that it could be transferred to a T-120 videotape for marketing. It also contains the four-minute promotional film "Royal Space Force," which contains audio excerpts from Yuri Gagarin's space flight and music from Wagner's Meistersinger von Nurnberg. Finally, it includes about eighty minutes of still shots of background paintings and design sketches for every aspect of the film. The audio portion of this segment contains the entire film music score, excepting one track, including pieces not available on the soundtrack albums. Its release price was 14,800 yen.

This subtitled version is only a step. We won't stop until *The Wings Of Honneamise* is properly dubbed, shown in American theaters, and receives the praise it deserves.

Carl G. Horn
Houston, Texas
May 25, 1990
(Updated November 1, 1991)
(Revised August 28, 1992 —
Reflecting translation improvements
suggested by Neil Nadelman's new script)

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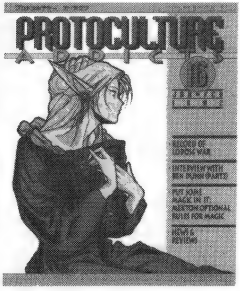

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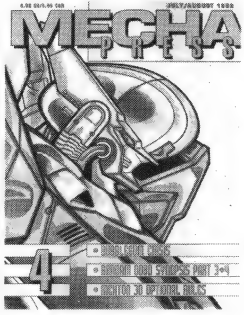

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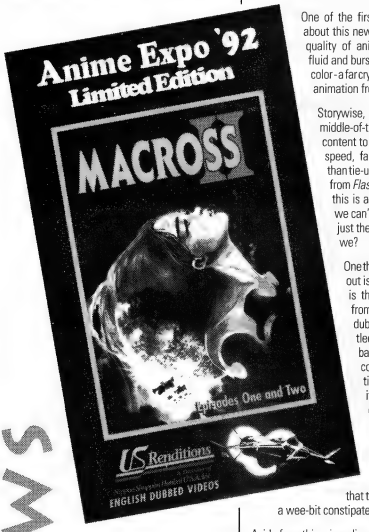


Now, ten years later, SUNRISE/EMOTION has announced the release of the long awaited MACROSS II (which has been available in Japan since May) and is also being released in North America by U.S. Renditions - IN ENGLISH.

One of the first things to be noticed about this new series is the excellent quality of animation - exceptionally fluid and bursting - over with brilliant color - a far cry from the drab, lackluster animation from 1982.

Storywise, MACROSS II is sort of middle-of-the-road, seemingly more content to boldly display the high-speed, fast-paced action, rather than tie-up many of the loose ends from *Flashback 2012*; then again, this is a six episode series and we can't exactly condemn it for just the first two episodes, can we?

One thing that must be pointed out is that this (MACROSS II) is the first of many series from U.S. Renditions to be dubbed rather than subtitled. It isn't that this was badly undertaken; quite the contrary, but U.S. Renditions seems to have found it necessary to "lip-sync" everything perfectly - too perfectly since grammatical pauses in Japanese and English are not at all identical, leading one to believe that the characters are either a wee-bit constipated or high on valium.

Aside from this minor discrepancy, MACROSS II is class A all the way, a definite must-purchase for MACROSS fans.

by John Moscato

Unlike my collegues, I did enjoy *Macross II*. Ok. The combat scenes of episode I are fast. Much too fast (I had the impression of watching *Char's Counter-attack* in fast forward) for us to really see anything. Luckily for us, episode II was easier to follow in that aspect. At least, we get to see those new valkyries a little better. The characters look good but a little, how could I say, too cartoonish. By that, I mean that they look like drawings. Of course, that is probably because the animation is so crisp and the colors so vivid. Not that I mind – quite the contrary!

One character gave me a problem though. In the "Minmay attack", who the hell is the girl in the hologram? That is certainly **not** Minmay! Is it possible that Mikimoto-san decided to change her looks? The hologram, if you look at it carefully, looks more like Miriya in the first *Macross*. Maybe an explanation will appear one day for this rather strange phenomenon. I personally found the music nearly as good as in the first *Macross* (except for the theme song at the beginning, which to my taste just doesn't fit) the one at the end being the best of all (the name of the song in the "Minmay attack" was translated as "Banana moon love"! Oh my god, I hope this is a mistake!).

The mecha designs are sharp! Real sharp! Those new valkyries look incredible but once again, it would help us if we could see them better! The new Marduke mechas are also beautiful, except for the pods (who look totally moronic) and Feff's personal mecha (the big, red monster) which is a little too fancy for my taste (Hmm!? A big, red mecha piloted by a very hot bad guy? Does his name spell C.H.A.R. by any chance?)

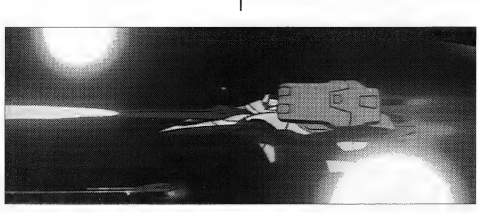
Now, for the translation. The dubbing is very good and many of the voices fit, although some of them made me wince, like Dennis' (he sounds like the terminator) and the barman at Marge's Place. Does he ever sound like an idiot! Marge's voice cracks me up. He (or she?) has a voice like a sex phone operator! Once again, the dubbing is done very well and helps us in understanding the story better. Good job, guys!

by Martin Ouellette

REVIEWS

It has been almost ten years since the SUPER DIMENSIONAL FORTRESS MACROSS first made its appearance on Japanese television, and as many of us realize, ten years is a long time.

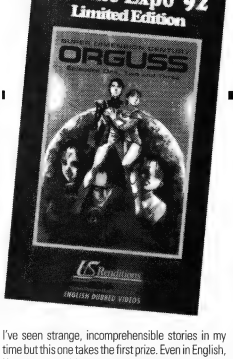
Though very prosperous in its initial ratings (so much so that the series was extended by ten episodes to meet public demand) the possibility of a sequel to the longstanding series was, for the most part, left up in the air; leaving many fans dangling on the branch of uncertainty.



OK! I'll say it now, just to clear the way: I've never liked *Guyver*. Personally, I cannot understand the interest in the story. Is there one? The characters are, to my taste, uninteresting and the animation is not of the greatest quality. The design for the Guyver suit looks good (it is even an interesting concept) but the ridiculous monsters screw up everything.

The music isn't exactly great either and the amount of violence and blood is a little exaggerated to me. The dubbing was done very well, although some of the voices were slightly strange. In Japanese, the story is endurable but when explained in English, it's nothing more than an animated *Ultraman* "nouveau genre". U.S. Renditions did a good job, but it's the animation itself that just doesn't work. Sorry, but not for me!

by Martin Ouellette



Without a doubt, the BIOBOOSTER ARMOR GUYVER is probably one of the most bizarre series ever to come out of Japan; its gruesome cast of monsters, aliens, and super bio-armor have earned it a cult following in its native homeland.

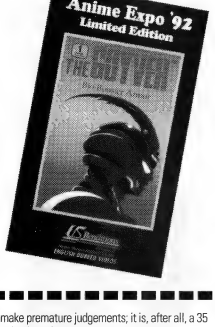
Originally an eight volume manga series, *Guyver* has since been re-edited for home video by Sunrise/Emotion as an O.V.A. series, spawning at least eight episodes to date.

My initial viewing of this O.V.A. series (in Japanese) was, to say the least, a memorable experience; it wasn't so much the quality of the animation as it was the downright brilliant monster and armor designs; in other words, *Guyver* is a must-see.

Nevertheless, I must point-out the one terribly bothersome problem with U.S. Renditions' latest release: though their effort in this matter was probably genuine, the quality of the dubbing procedure has got to be the worst thing I've ever heard! The voices do NOT fit the characters and are exceptionally uncoordinated - almost as though you were listening to the dialogue of a very crappy kiddie show!

Though despite this annoying technicality, *Guyver* is definitely worth checking-out. And though the story may not seem to be going very far at first, if it turns out anything like the manga, you're all in for one hell of a shocker!!!

by John Moscato



I've seen strange, incomprehensible stories in my time but this one takes the first prize. Even in English, I have some problems with it. Not that *Orguss* is bad. On the contrary! The designs are a little old and the animation shows its age but still it is a good series to see. The characters are beautiful and show the art of Mikimoto at his best. Very cute girls being the trademark of his work, *Orguss* is full of them. The male characters are not very impressive though. The mechas look good but are very strange, with their unusual organic/mechanical-looking structures. The flyers with arms but no legs are probably the strangest of them all. The big, three-legged transport is also weird. The Ehmaan's ship, when compared to the mechas, is extremely straightforward (someone in the office called it "the giant Winnebago", a name that says all about its look) and ordinary. The enemies' mechas seem strange at first, but after a certain time, they start to look like the "scout walkers" from *Return of the Jedi* or the battlepods from *Macross* and their originality is lost. The story is very complicated (I should say "complicated to me" because someone attempted, some time ago, to explain it to me. And now that I can hear what really happens in there, I discovered that the story I heard was not exactly on the mark, hence the confusion) but will probably be more comprehensible as more episodes are released (I hope so). The translation, as in *Macross II*, was done very well but the code name for Kei is really strange. "Differentiated idioblast!!!?" If it's the real name, then the Japanese have a great sense of humor! The voices are good for all the characters, but there are some small rough spots; like when Kei escapes from his girlfriend's home and has a conversation with Olson. What he says is fine (it's even funny) but you can hear a **very** big echo, like if they were in an enormous hall. The thing is, they're outdoors on a motorcycle! Well, stuff like that happens, you know. What I like about U.S. Renditions' dubs is that they keep everything just like in the Japanese version – no changes whatsoever. A good qualification for what they do could be "dubs for the purists." A (nearly) perfect job.

by Martin Ouellette

Super Dimensional Century Orguss: originally, the second installment of Tatsunde's legendary trio of super-dimensional series is now available - in its original format - from U.S. Renditions.

Perhaps the most bizarre of the SD trio, it was also extremely popular, falling only one episode shorter than *Macross*.

Though U.S. Renditions has done a fantastic job of dubbing the series, I am left to wonder why they chose this one in particular: the story is fairly original, yet not all that stimulating (perhaps I'm just not used to watching the old stuff.) Then again, one cannot make premature judgements; it is, after all, a 35 episode series.

On the whole, the series is still rather captivating, particularly for the mechas and hopefully the story will intensify before episode 10. I must extend my appreciations to U.S. Renditions for taking an interest in the old Super-Dimensional label, and if we all cross our fingers, perhaps they will also release the **original**, uncut version of *Super Dimensional Cavalry Southern Cross;* by far the best of the three series in both animation and storyline.

by John Moscato

IANUS NEWS

From issue #19, PROTOCULTURE ADDICTS will have a better graphic quality. The layout will be outputted with a higher resolution, using a linotronic printer instead of a laser printer. Our new computer equipment allows us to grab pictures directly from the Laser Disc or the video cassette, so it would be a shame to not show those beautiful pictures at their best. We hope you will enjoy.

PROTOCULTURE ADDICTS #17 and 18, delayed because of distribution "problems", will be released together in November to keep the delays to a minimum. For the same reason, the other issues will (almost) keep their previous schedule: #19 should have been released by mid-October, and #20 will be available in December. We will begin the year in January with issue #21 and from then PA and MP

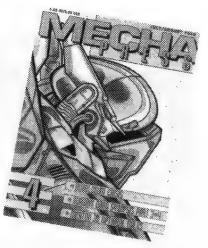
should alternate each month. We will advertise a new combo deal subscription in the near future.

Ianus has released in August the first product of its new gaming line: NIGHT'S EDGE. It is an alternate reality sourcebook for Cyberpunk 2.0.2.0., a techno-gothic-horror line of products licenced from R. Talsorian Games. This first book offers to Cyberpunk players all the information they need about vampires, vampire hunters, and lycanthropes. It retails at $14.95 US/CAN. It's a great hit (2000 copies sold the first month) and will be translated in German, Italian and French during the next year.

Ianus has introduced a new pricing on all its recent products: it bears a unique price in American AND Canadian currencies. The fact is that all our products are produced/printed in Canada and they are mostly sold in the United States; there is an extra cost in shipping, taxes, brokage (and sometimes customs — you would be surprised how the so-called Free-Trade Agreement didn't change things much). Therefore, the US price must be higher than the Canadian (in the same way that a product from the US is sold in Canada with a higher price due to the cumulation of higher shipping cost and of the currency exchange rate). In our case, the currency exchange rate plays in favor of the customer and the price raise is compensated by the exchange rate bringing the US price to the same level of the Canadian. This new pricing will be applied also on our magazines (Protoculture Addicts and Mecha-Press) in January.

Ianus has now a REAL international distribution. Until recently, our products were distributed outside North America only through subscriptions and the two major American comic distributors. Now, they are distributed directly to the United Kingdom, Germany, Italy, France, and Australia through local distributors. We hope that other countries will be added to this list soon. We have also added several new distributors for the North American territory. It should improve our availability. But remember, a subscription is still more reliable and cheaper.

MECHA PRESS #4 is now available. It is focused on BUBBLEGUM CRISIS but also features a GUNDAM 0080 synopsis, DOMINION, MECHA!™, MEKTON, and BATTLETECH design adapatation or optional rules. This issue also includes as a gift (it means that the magazine's cover price stays the same), a gorgeous poster of DOMINION, displaying the two Puma sisters, offered by Ianus and US Manga Corps. This poster has a retail value of $10.50 CAN... and here it's free! Unfortunately... only 80% of the MECHA PRESS #4 have a poster inside. You are better to order yours soon if you want one!



ROBOTECH NEWS

The news "Robotech at Streamline" (published in PA#16) contained inexact information. Contrary to what we said, Palladium Books' license to produce ROBOTECH videocassettes was NOT expired and will not be expired before later this year (October). Nevertheless, Palladium has the rights to sell them through March of 1993, so their videocassettes will be available until then. Palladium wants to put an end to the rumor saying that "Live (Family Home Entertainment) had lost the ROBOTECH license and can't grant it to Palladium" and that "Harmony Gold doesn't know anything about the Palladium and Live license". It's totally NOT true. Live and Palladium Books DO have the rights to ROBOTECH until October 1992 (plus sell off period). Furthermore, Palladium has worked with Harmony Gold every step of the way. In fact, both Live and Harmony Gold approve each and every videocassette box. Another rumor claims that Palladium Books has lost ALL of its licenses for ROBOTECH including role-playing rights. Again, this is the farthest thing from the truth. Palladium has a very good relationship with Harmony Gold and has recently signed contracts renewing their licenses for both the ROBOTECH and ROBOTECH II: THE SENTINELS role-playing games. Palladium is currently negotiating with Harmony Gold for licensing rights for additional ROBOTECH products and they are planning a couple new ROBOTECH RPG products for 1993.

Streamline Pictures' rights to the regular ROBOTECH episodes, which includes Macross, Southern Cross, and New Generation, begins in October. They will release six ROBOTECH videos each month, three "regular ROBOTECH" and three Perfect Collections. The "regular" contains the ROBOTECH episodes the way they were initially broadcasted. There will be three different volumes released monthly (one for each generation). Each volume will have 4 episodes and will retail at $19.95. The Perfect Collection contains the uncut Japanese episodes subtitled with the corresponding Robotech episodes – each volume will have two episodes of each. There will be 3 monthly volumes retailing at $19.95.

The ROBOTECH comics continue. Eternity Comics is currently publishing ROBOTECH GENESIS: THE LEGEND OF ZOR (in color!) by Jason & John Waltrip, ROBOTECH: INVID WAR by Bill Spangler & Tim Eldred, and ROBOTECH II: THE SENTINELS BOOK II by Tom Mason/Chris Ulm & John Waltrip. ROBOTECH GENESIS #5 & 6 (of 6) are due in Sept. & Nov.; INVID WAR #5-7 (of 12) in Sept/Oct/Nov; THE SENTINELS #16 in October. All retail at $2.50 US ($3.00 CAN). Also, to help promote the CAPTAIN HARLOCK: FALL OF THE EMPIRE series, Eternity is featuring a 4-part ROBOTECH serial, "Firewalkers", in the back of each issue. The serial is written by Bill Spangler and illustrated by Tim Eldred, and fits in with their ongoing ROBOTECH: INVID WAR series. "It's a sidebar story focusing on a few of the major characters including Yellow Dancer," Eldred said.

U.S. RENDITIONS

U.S. Renditions and L.A. Hero proudly released their new series of English dubbed Japanese animation videos at Anime Expo 1992. They first released a limited edition (print run of 500) but the commercial videos were available at the end of July. The first volumes of this new series includes GUYVER Vol. I (Eps 1-2), MACROSS II Vol. I (Eps 1-2), retailing at $24.95, and ORGUSS Vol. I (Eps 1-3) retailing at $29.95 because it contains three episodes. Also available at the same time, were the subtitled releases DANGAIO Part 2 & 3. These are the sequels to the very popular Part 1, but features a new translation team including ANIMAG's Toshifumi Yoshida.

Beginning in the fall of 1992, a new array of releases will be available from U.S. Renditions including GUYVER Vol. 2 (Eps 3-4), ORGUSS Vol. 2 (Eps 4-5), and MACROSS II Vol. 2 (Eps 3-4). All retailing at $24.95.

GUYVER Vol. 3 (eps 5-6) will concludes the first series. Volume 4 will begin the new episodes of GUYVER currently released in Japan as GUYVER Act 2. There will be a total of 17 volumes of ORGUSS spanning the entire 35 episode series. MACROSS II Vol. 3 (eps 5-6) has no tentative release date for the moment.

U.S. Renditions has announced the acquisition of FIGHT! ICZER ONE Acts 1-3. This series will be dubbed and released beginning in the fall of 1992. Translation will be handled by Toshifumi Yoshida and Trish Ledoux. The official release schedule will be announced later. U.S. Renditions and L.A. Hero will be announcing the production of several new anime series for 1993. Among these works is an OVA based on a short story by Katsuhiro Otomo.

U.S. Renditions and L.A. Hero won the two top awards for the best English dub premiere and best all around premiere with SUPER DIMENSIONAL FORTRESS MACROSS II at Anime Expo 1992 held by the Society for the Promotion of Japanese Animation. The awards were determined by a majority vote from the fans and attendees of the Anime Expo.

MACROSS II

Science Fiction anime, SPACE FORTRESS MACROSS, revolutionized Japanese animation with Mr. Haruhiko Mikimoto's characters Lynn Minmay & Hikaru and their love romance, Shoji Kawamori's transforming mecha, the Valkyrie fighter and Mr. Itano's dogfight action. And now, with a six volume OVA, MACROSS II comes back to us, after adding new staff members to work on this series.

After the war with the Zentraedi, the Giant aliens, many years have passed. Macross has become decrepit, and Zentraedi aliens have shrunk to a human size, and everyone is getting along, enjoying the new prosperity. Hibiki, who is a reporter of SNN-TV, had to suddenly go to the battlefront to report on the battle against an alien army, the Mardukes. He flew to the scene with a civilian Valkyrie to report on the "Minmay Attack," but he witnessed the most horrible defeat of the Unified Army. The "Minmay Attack" didn't work! During this chaos, he meets a beautiful young girl, Ishtar, the singing princess. Why was she in a Marduke ship? Now the romance between Hibiki and Ishtar begins... and the curtain rises!

Another charm of MACROSS II is the music. With mainly orchestral BGM, the music sounds religious. The theme song is titled "It's so quiet, like 200 million-years ago..." sung by a hot young Japanese singer, Ms. Mika Kaneko. Voice acting is also important, and Ishtar was done by Ms. Hiroko Kasahara, who also did the voice for Patlabor and its theme song. Hibiki was done by Mr. Tsutomu Takayama, a newcomer. Sylvie, the ace pilot of the Unified Army, was done by Ms. Yumi Fuyuba.

MACROSS II, six volume OVA, 30 min. each. VC: Stereo HiFi, digital stereo/CAV. Episode 1 "Contact" (on sale in May '92 along with the CD "Macross Theme"), Ep. 2 "Ishtar" (on sale in June along with the Soundtrack album), Ep. 3 "Festival" (in July), Ep. 4 "Marduke's Disorder" (on sale in August along with CD "Macross II" Vol. 2), Ep. 5 "Station Break" (on sale in September along with another soundtrack), and Ep. 6 "Sing Along" (in October).

Translated by Miyako Graham
From New Disc Magazine May/June 1992

ANIMERICA

Viz proudly announces the epoch-making event that all Japanimation/ comic book fans have been awaiting — the premiere issue of "Animerica: Anime and Manga Monthly" magazine! "There have been other anime publications on the U.S. market", says Animerica's Managing Editor Satoru Fujii, "but Animerica will be the first to present information and features directly from the Japanese. Our readers will have access to material previously unavailable in English." Viz will release a special premiere issue of Animerica in November '92 focusing on MACROSS II. In addition to articles covering the complete history of MACROSS, including story and production background, it will have an exclusive interview with Haruhiko Mikimoto, the MACROSS character designer. In each issue, ANIMERICA will have complete coverage of the most popular anime titles.

Animerica will also offer two unique manga stories never before translated into English. The premiere issue will feature the first episode of AD POLICE by Tony Takezaki, based on the popular OAV series; and SUPERGAL by Rumiko Takahashi. The first episodes will each have around twenty pages long. From March, Animerica will continue AD POLICE and starts Takahashi's horror fantasy, MERMAID'S FOREST. It will also offer reviews of the latest videos, manga, CDs, and video games; facinating trivia; and articles from writers in Japan directly involved in the industry. Original production art will be supplied directly from Japan. Animerica will also cover the American marketplace, with the latest information on the growing number of manga translations and anime subbing/dubbing companies. "We want to have a publication that is attractive, informative and fun", said Viz Executive Editor, Seiji Horibuchi. "We want to present anime and manga in a way that has never been done before with the full support of the original Japanese sources. In doing so, we want to reach not only fans of anime and manga but also mainstream comics and animation fans. When we set about creating ANIMERICA, we wanted to make a magazine that would eliminate the need to buy three, four or even more titles every month just to keep informed. ANIMERICA is every fan's one-stop monthly anime and manga source". Editor Trish Ledoux enthuses: "With all the rapid expansion we're seeing in the American anime and manga industry, the dark days of misinformation and anime fiefdom are over".

Animerica, the "ultimate" Japanese Animation and Comics Magazine from Viz Comics, will be published in a 64-page format and will retail at $4.95 US ($6.50 Can) including its premiere issue in November. Starting in March, it will go to a monthly format.

LUM IN ENGLISH!

AnimEigo announced the signing of a license with Compass, Inc., of Tokyo (Japan) for North American home video release of the URUSEI YATSURA TV series, OVA's and Motion Pictures. Altogether, UY consists of 196 half-hour TV Series episodes, 11 OVA's, and 6 animated Motion Pictures. In a related marketing agreement, AnimEigo will be releasing the second UY Motion Picture, "Beautiful Dreamer", in cooperation with Central Park Media Corp. of New York.

Targeted at a young adult (14-30) audience, "Urusei Yatsura" (loosely translated: "Those Obnoxious Aliens") is the classic Japanese animated comedy. Created by one of Japan's most popular comic-book artists, Takahashi Rumiko, UY is a slapstick risque comedy where anything can happen — and does!

"Licensing UY is a dream come true," comments AnimEigo VP Roe R. Adams, III. "UY is the all-time most popular animated TV show with young adults in Japan, and licensing it has been a goal of our company since its founding. We are convinved that UY will be as popular with North American audiences as it is in Japan."

The first episode of UY introduces the main characters: Ataru Moroboshi, the world's most unlucky teenager, is forced to play a game of tag with Lum, a beautiful alien princess whose idea of haute couture is a tiger-striped bikini. If Ataru loses, the alien will foreclose on the planet Earth. Ataru's reluctance to being the champion of all earthlings disappears as soon as he lays eyes on Lum, and quickly reappears as soon as the game begins. It seems the aliens neglected to mention that Lum can fly! Just when all seems lost, Ataru's long-suffering girlfriend Shinobu promises to marry him if he wins. The prospect of finally getting lucky with Shinobu inspires aspiring leacher Ataru to new heights of deviousness, and he manages to defeat Lum.

Unfortunately, his victorious cry "Now I can be married!" is misinterpreted by Lum as a marriage proposal, which she accepts.

Now the hapless Ataru has a jealous alien fiancée with an electric personality who has taken up residence in his closet; an outraged girlfriend who can't decide if she's been jilted or saved from a life misery; the enmity of every guy in town, who all lust after Lum; and is the center of attention of an ever-changing crew of wierd, wacky or simply deranged humans and aliens, all of whom have a decided talent for making his life miserable. Remember, this is a guy so unlucky that breaking mirrors would probably improve his lot in life!

And all of that is in just half of the first episode! Poor Ataru!

Urusei Yatsura was so popular in Japan that it generated not only a TV series, but also a series of theatrical films and OVAs that continue to be released to this day. The TV series is constantly being re-run on Japanese TV, and has also been released in a 50 LaserDisc collector's edition — something unique in history of Television.

AnimEigo will be releasing Urusei Yatsura, in the original Japanese with English subtitles, in two tracks, one tape per track per month, starting in October. The first track consists of the TV episodes, 4 (25 min. episodes) per tape, released on the 8th of each month. The second track consists of the Motion Pictures (1 per tape) followed by the OVA's (1 or 2 per tape, depending on the length), released on the 22nd of each month. LaserDisc releases are also being contemplated.

A NEW RISING SUN

Schanes Products and Services, a San Diego-based comic book publisher and mail order company, has formed a new comic publishing venture with PICTURE ENTERTAINMENT CORPORATION (PEC). The new publishing entity will be called SUN COMIC PUBLISHING, a division of PEC, which has principal offices in Los Angeles and Tokyo. In addition to its San Diego base of operations, SUN PUBLISHING will have offices in these locations.

PEC associate, Kuniaki Sekiguchi, whose family controls the Japanese publishing giant Kodanshu, spearheads PEC's publishing venture in a multi-title agreement with Scholar Publishing to produce Japanese "Manga" in English for the US market. The present SUN aquisition will provide a publishing base for at least one title per week for the next three years. Steve Schanes has been named Publisher/President of SUN COMIC PUBLISHING and will report directly to Lee Caplin, President and CEO of PEC.

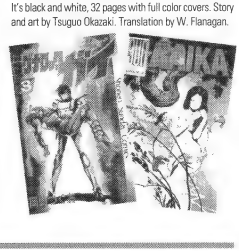
Sekiguchi revealed that their first title (that began in July) is RAIKA, a top character in Japan. "As has been our plan from the beginning, we're targeting most titles for eventual production of theatrical, television and video markets," notes Sekiguchi. RAIKA, THE MOVIE is in production in Japan, set for a 1993 release date. No US release date is set as yet. RAIKA is a Japanese-style Arthurian tale complete with magic, fantastic beings, ghosts, other races, destiny and prophecy; including a man who will unite the warring kingdoms of the land of Wa (Japan). Story by YU TERASHIMA, art by KAMUI FUJIWARA. Lettering/retouch by Mickey Clausen and translation by William Flanagan. Published weekly, 32 pages, B&W with color covers. $2.50 US ($3.00 CAN).

SUN also is positioned to adapt all PEC films into comic books or graphic novels. On the production slate are three films, including "The Widow Claire", written by multi-Academy Award Winner Horton Foote; "Charades", written by Ruth Sacks; and "Pearl Heart", a western written by James Cahn. All budgets are in the $4 million range. SUN will be producing a wide range of products based on the Japanese comic titles it releases, including prints, portfolios, PVC figurines and collector cards.

The second comic title (released in August) is RAGNAROK GUY. This is a science fiction story running in 69 issues of about 32 pages each. It tells the story of Guy Graybird the top ace of the most skilled fighting squad in the Melder Federation Army. After he single-handedly kills the other nine members of his squad, he obtains the name Ragnarok, and becomes a fugitive. On the backward planet of Merkse, he is confronted with some of the most deadly men and weapons the Federation can muster, but with the help of Dr. Duelgal, his cyborg Ronaldo, and the beautiful Mutica, he finds some peace for a little while. But the Melder Federation's super computer Leaf is not far behind plotting Guy's death. This adventure takes Guy and the reader's imagination from the backwater planet of Merske, to the Melder capital planet Platinum, to Earth of the year 2364. Guy must fight to survive against some of the Federation's most deadly enemies, and he finds allies in unlikely places.

The action packed plot is crafted by Tsuguo Okazaki, the winner of the Shogakukan New Comic Artist's award in 1976 for his work on Junior High School Teacher, Hoshiko. He has gone on to fame in the Japanese Comics scene with COSMO POLICE: JUSTY (published in English by Viz in 1988), RAGNAROK GUY (originally published by Shonen Sunday Comics (Japan) in 1985) and DOKI DOKI HEARTBEAT (1988). He was born in 1960 and is an avid science fiction and animation fan. SUN's translator, William Flanagan's aim is to bring RAGNAROK GUY to the English speaking audience in a form as close to the original as he can make it. "I believe that it is not the job of a professional translator to improve the original, but to step out of the way and allow the reader to judge the original by its own merits. A translator should bring all his skills to bear in an effort to present an accurate version to the target audience, wether the material is a throwaway issue or the climatic issue of NAUSICAA. A famous translator is an oxymoron".

RAGNAROK GUY ships twice a month starting August 10. It's black and white, 32 pages with full color covers. Story and art by Tsuguo Okazaki. Translation by W. Flanagan.



VIZ

Beginning with this summer, Viz comics is offering a new bunch of titles. They also began to print in the United States and changed to the standard American comic book format (stapled instead of perfect-binded). Also most of their colored titles are becoming black and white (save RANMA 1/2 it seems). That way they will be able to publish more titles each month and at a lower price (it droped from $4.95 US/ $6.50 CAN to $2.75 US/ $3.75 CAN)!

BATTLE ANGEL ALITA, released in July, is the first of those titles. Created by Yukito Kishiro, this terrific tale portrays a bionic beauty (being the creation of cybernetic technology; Alita is part human, part machine) that is at once cute, sweet, gentle, and extremely kind, while at the same time she is an incredible warrior that can destroy without mercy the vicious cyborgs that infest her planet (a dump for the enormous utopic city floating above). This series has exquisitely detailed drawings and a fast-paced, action-packed story line. "I guess what I like most about these sorts of books", said Fred Burke (doing the English Adaptation), "is the very simple way they integrate action with basic human issues. Alita's shattered body seems an obvious metaphor for the unintegrated self, and her successive battles each take her closer to rediscovering who she is and what she wants. Alita's interaction with her "creator", Daisoke Ido, serve to explore relationships and how they effect people. All this plus a healthy dose of pathological violence! What more could a manga fan ask for?" BATTLE ANGEL ALITA will be printed in the USA, stich bound, B&W interior, 32 pgs, and will retail for $2.75 US ($3.75 CAN). Story and art by Yukito Kishiro; English adaptation by Fred Burke; Touch up and lettering by Wayne Truman.

SILENT MOBIUS PART III (beginning in August) offers a fresh narrative of cyberpunk action as Tokyo's computer data banks, upon which the entire city depends, are invaded and disabled by an unidentified hostile presence. Lebia, from the fearless A.M.P., comes to the rescue and attempt to save Tokyo from total collapse. She uses her unique psychic power that enables her to enter the computer network and battle the invaders. It's an unusual net-running odyssey through the microscopic labyrinth of the memory banks and networks' circuitry of Tokyo's computer system. Story and art by Kia Asamiya, monthly, 5 issues, B&W, 32 pgs, $2.75 US ($3.75 CAN).

MACROSS II is definitively the most eagerly awaited series for the last five years. Now Viz is bringing it in the comic format starting in September. This series is based on MACROSS II, the all new video sequel to the MACROSS saga, introduced to North America as a part of ROBOTECH. This series will be adapted into comic book form by Tsuguo Okazaki, the creator of JUSTY. Fans are especially enthusiastic over the simultaneous release of the video and comic in Japan and North America. U.S. Renditions is releasing three volumes (two episodes each) of animated video dubbed in English and Viz is publishing ten issues of the comic adaptation series. MACROSS II is set approximately eighty years in the future of the first series. While the earth still occasionally suffers attack by giant Zentraedi intruders, the U.N. Spacy has been able to defend the planet with the "Minmay Attack" — songs that sap the will of opponents. The story steams up to a thrilling pace when the earth encounters a new alien race, the Maruduke, whose rival form of song-attack neutralizes the Minmay-Attack while inspiring their warriors with extreme bravery. MACROSS II introduces new characters in a love triangle: rookie reporter, Hibiki; the General Force's ace female pilot, Silvie; and the Maruduke's singer, Ishtar. Although the series is still focused on the Super Dimensional Fortress Macross, it also includes remarkable new Valkyrie models and stunning Maruduke fighter ships. According with the strong cross-promotion jointly done with U.S. Renditions, Viz will issue in October a large-size deluxe color poster of Ishtar by Haruhiko Mikimoto. This poster will retail for $9.95 US ($13.25 Can).

CRYING FREEMAN PART V will begin in November and will bring us closer to the final episode. In this new story, Freeman returns to Japan in fulfillment of his promise to Tohgoku Oshu, his former enemy in Part III. On his way to take care of Oshu's wife and young child, Freeman faces a new assassination conspiracy. This final episode is a symbolic farewell to Freeman's personal history in an elegant preparation for his rebirth as a true "free man". The growing number of Freeman fans is a testament to the enduring quality of this remarkable manga. The art is exquisite in its detail, scope and imagination; the story itself is compelling — with a mix of action, adventure, intrigue and romance that grabs one's attention and captivates one's fancy. All eleven issues of Part V will retail at $2.75. At the same time, Viz will release the Part III Graphic Novel: A TASTE OF REVENGE that will be all black-and-white to satisfy the many fans who voiced their appreciation of Ryoichi Ikegami's exquisite line drawings. Each of the two volumes will retail at $14.95.

TOKUMA'S MAGICAL ADVENTURE SERIES

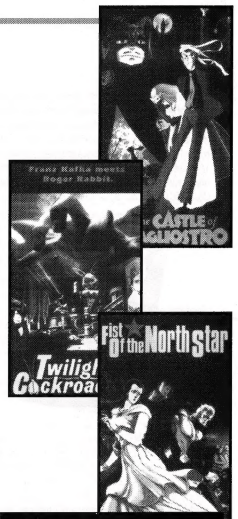
Three deluxe color animation storybooks featuring the best of Hayao Miyazaki's work (MY NEIGHBOR TOTORO, KIKI'S DELIVERY SERVICE, and LAPUTA: THE CASTLE IN THE SKY) will be distributed to the direct market in October. Takuma Publishing and Viz Comics have teamed up to release in North America Tokuma's Magical Adventure Series. These three deluxe hardcover, 8" x 10" all-color, 112 pages storybooks will retail for $14.95 US ($19.95 Can) each. Animation enthusiasts will also be pleased to know that the animation movies upon which this series is based will be released to North America in English, with TOTORO leading the parade in the fall.

NAUSICAA IS BACK!

After many months of tense negotiations, Viz has finally been rewarded with the "thumbs up" sign for NAUSICAA OF THE VALLEY OF THE WINDS PART III. This will be welcome news to the hundreds of fans who have written and called from all over the world, asking for the continuation of this incredibly popular series. Viz wishes to thank all the NAUSICAA enthusiasts for their patience, their continued interest and their support during the long hiatus between Part II and III. They will be quite pleased with the new series. Each issue will be roughly 56 pages, all black and white, square-bound and printed in Japan. Each will retail for $3.95 US. Part III will showcase the work of a new production team and will bring the series to a comfortable conclusion. Issue #1 will hit the stands in December.

ANIME IN USA

Titles	Company	Type	Price	Date
Guyver 2	USR	Dub	$24.95	Fall
Orguss 2	USR	Dub	$24.95	Fall
Macross II 2	USR	Dub	$24.95	Fall
Fist of the North Star	SP	Dub	$29.95	Sept
The Castle of Cagliostro	SP	Dub	$29.95	Sept
Kimagure Orange Road 3	AnimEigo	Sub	$39.95	9/1
Wanna Be's	USMC	Sub	TBA	9/9
Twilight of the Cockroaches	SP	Dub	$29.95	Oct
Nadia 5	SP	Dub	$14.95	Oct
Robotech: Macross #1	SP	Dub	$19.95	Oct
Robotech: Southern Cross #1	SP	Dub	$19.95	Oct
Robotech: New Generation #1	SP	Dub	$19.95	Oct
Macross Perfect Collection #1	SP	Dub	$19.95	Oct
Southern Cross Perf. Coll.#1	SP	Dub	$19.95	Oct
New Gen. Perf. Coll. #1	SP	Dub	$19.95	Oct
3 x 3 Eyes #1	SP	Dub	$14.95	Oct
Kimagure Orange Road 4	AnimEigo	Sub	$39.95	10/1
Gall Force: Eternal Story	USMC	Sub	TBA	10/14
Urusei Yatsura 1 (eps 1-4)	AnimEigo	Sub	$39.95	10/08
Hurricane Live 2033	AnimEigo	Sub	$19.95	10/15
U.Y. Movie "Only You"	AnimEigo	Sub	$39.95	10/22
Guyver 3	USR	Dub	$24.95	10/25
Orguss 3	USR	Dub	$24.95	10/25
Macross II 3	USR	Dub	$24.95	10/25
Nadia 6	SP	Dub	$14.95	Nov
Robotech: Macross #2	SP	Dub	$19.95	Nov
Robotech: Southern Cross #2	SP	Dub	$19.95	Nov
Robotech: New Generation #2	SP	Dub	$19.95	Nov
Macross Perfect Collection #2	SP	Sub	$19.95	Nov
Southern Cross Perf. Coll.#2	SP	Sub	$19.95	Nov
New Gen. Perf. Coll. #2	SP	Sub	$19.95	Nov
3 x 3 Eyes #2	SP	Dub	$14.95	Nov
Rumic World: Supergal	USMC	Sub		Nov
KOR Movie: "I want to return..."	AnimEigo	Sub	$39.95	11/1
Urusei Yatsura 2 (eps 5-8)	AnimEigo	Sub	$39.95	11/08
UY Movie "Beautiful Dreamer"	USMC/AE	Sub	$39.95	11/22
Alien X	USMC	Sub		12/2
Urusei Yatsura 3 (eps 9-12)	AnimEigo	Sub	$39.95	12/11
UY Movie "Remember my Love"	AnimeEigo	Sub	$39.95	12/22
BGC LD #2 (eps 4-5)	AnimEigo	Sub	$64.95	01/15
BGC LD #3 (eps 6-7)	AnimEigo	Sub	$64.95	03/15
BGC LD #4 (eps 8 + music video)	AnimEigo	Sub	$64.95	05/15



NEXT ISSUE!

AnimEigo
Godzilla vs. King Ghidra
Anime in France

MANGACTUALITY

The expected manga, manga-like and anime products for September, October, November:

Antartic Press: A-OK #1-2, Fred Perry's Gold Digger #1-2, Twilight X Interlude #2-3, Mangazine #17-18, Albedo Anthropomorphics #6, Dojinshi #1, Hitomi and her Girl Commandoes #4, Ninja High School Yearbook 1992, A Traveller's Tale #3, Kimber Prince of the Feylons #4, Furrlough #5, Star Trekker II #1.

Dark Horse: The Venus Wars II #4-6, Orion #1-2, Caravan Kidd #3-5.

Eternity: Robotech II: The Sentinels II #16, Robotech: Genesis #5-6, Ninja High School (Color) #4-5, Ninja High School #35-36, Robotech: Invid War #5-7, Captain Harlock: Fall of the Empire #4, Animag #3.

Epic: Akira TPB #6.

Ianus: Cybersuit Arkadyne GN; Mecha Press #4-5; Protoculture Addicts #17-18, 19, Anime Shower #3, Mecha Press Special #1: Spaceship!, Night's Edge, Necrology.

Mangajin: Basic Japanese #19-22.

SUN: Raika #9-20, Ragnarok Guy #3-8, High School Agent #1-6, Cosmo #3-4, Raika GN #1, Sonic Deserter #1, Art of Midnight Eye, Mechanic Gemini#1.

Viz: Macross II #1-3, Battle Angel Alita #3-5, Sanctuary #7-9, Crying Freeman IV #7-8, Crying Freeman V #1, Crying Freeman: Taste of Revenge #1, Ranma 1/2 #5-7, Silent Mobius III #2-4, Silent Mobius GN Vol. 2, My Neighbour Totoro, Kiki's Delivery Service, Laputa: The Castle in the Sky, Xenon GN Vol. 3, Animerica #1, Macross II Poster.

Japanese Magazines: Animage, Animedia, Anime V, B-Club, Hobby Japan, Model Graphix, NewType.

US Manga Corps: Dominion T-Shirt, Dominion Poster, CD-ROM: "The World of U.S. Manga Corps".

SURFING THE CULTURAL WAVE!

It's hard to believe, but only a year ago, the number of subtitled Anime titles available could be counted on the fingers of both hands (even if you were Homer Simpson!) Over the last 12 months we've witnessed an explosion in the popularity of Anime, and the number of available titles has quadrupled at the very least.

Anime is going mainstream. Here at AnimEigo, we refer to the often hectic details of coping with the explosion as "surfing the cultural wave."

Thanks to the support and encouragement of fans like yourselves, we're hanging 10 in the tube.

AnimEigo tapes and Laserdiscs are available at finer comic book, video and specialty stores, or directly from us. Here is our current catalog:

MADOX-01, a parody of all those robot suits. 39.95
RIDING BEAN, a hi-octane action adventure. 34.95
BUBBLEGUM CRISIS, 8 episodes of cyberpunk SF. 34.95 ea
BUBBLEGUM CRASH, a 3 episode sequel to Crisis. 34.95 ea
HURRRICANE LIVE 2032, the BGC Music Video. 19.95
BAYSCAPE 2042, the Anime Expo Fan Film 11.95
VAMPIRE PRINCESS MIYU, 2 volumes of elegantly chilling gothic horror, Japanese-style. 34.95 ea
VAMPIRE PRINCESS MIYU on LD (both volumes.) 64.95
KIMAGURE ORANGE ROAD, the psychic love triangle comedy: can an indecisive teenage psychic choose between two girls who love him without exposing his family's special gift? 5 volumes, monthly from 7/1/92. 39.95 ea
HURRICANE LIVE 2033, more hot music (10/15/92) 19.95
URUSEI YATSURA, Japan's all-time most popular animated comedy! If you've seen it, you know what it's about. If you haven't, well, it's hard to describe, but it revolves around the misadventures of the world's least lucky and most lecherous teenager and the beautiful alien princess who lives in his closet! Two tapes a month starting in October; on the 8th a tape containing 4 25-minute TV episodes, and on the 22nd a tape containing either a feature film or 1 or 2 OVA's. Call us for details on the "UY CLUB" offer that can save you 25%. 39.95 ea

BGC Poster (Priss in exploding Hardsuit) $6.95
BGC T-shirt (4 Knight Sabers) $14.95
BGC T-shirt (Priss in Hardsuit on her bike) $14.95

Animation Cels - call or write for a catalog. We have a variety of cels from Bubblegum Crash, Genesis Surviver Gaiarth, Gal Force New Century and Bayscape 2042.

Coming in early '93: GENESIS SURVIVER GAIARTH, OTAKU NO VIDEO and more LaserDiscs!

AnimEigo

S&H: US & Canada: First LD $5.00, addl. LD's $2.50 each. First tape $3.00, addl. tapes $1.50 each. First T-shirt or poster $1.50, addl shirts and posters $.50 each. NC residents add 6% to the total (excluding S&H) for sales tax. Tapes and LD's cannot be shipped together. Elsewhere we ship Airmail, please call or write for rates. VISA/MC accepted.

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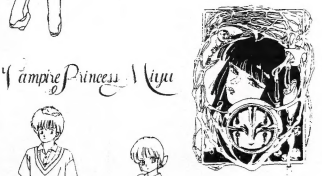

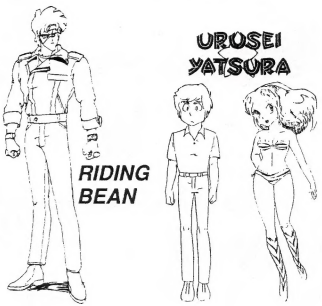

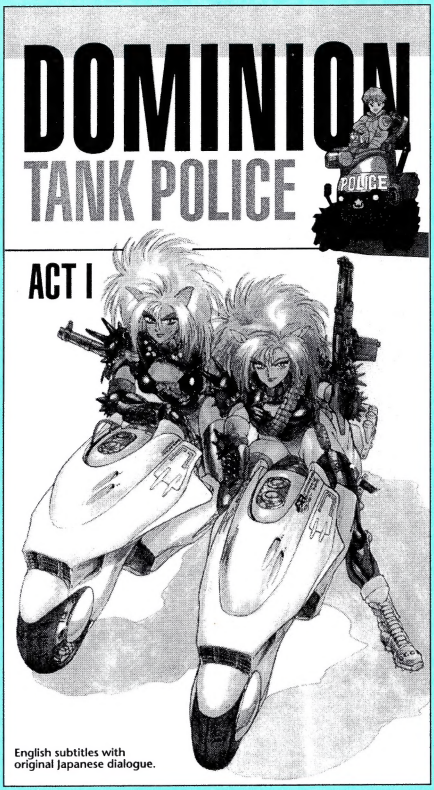

ACTUAL VIDEOCASSETTE PACKAGING

DOMINION

TANK POLICE: ACT I

In the year 2010, the earth has been encircled by a toxic cloud so noxious as to require the population to wear gas-masks. Human morals have fared no better–a violent crime is committed every 36 seconds! Leading the attack on society are the cat sisters **Annapuna** and **Unipuma**. Sexy but ruthless, these bio-engineered commandos ally with grotesque half-human, half-cyborg gang leader Buaku in ceaseless, naked aggression.

Enter the **Tank Police**. Led by "Mr. Squad Commander" Britain, this space-age law and order patrol welcomes its newest member, Leona, during a round of "grenade golf" which puts the "terror" back into their "interrorgation" of a suspect. However, these extreme tactics are necessary against the notorious Buaku Gang. This gang stoops so low as to terrorize a hospital in order to steal the urine samples of people unaffected by the toxic atmosphere. They only escape the fearsome Tank Police by virtue of a deadly strip-tease performed by the feline crime sisters.

Don't miss this action-packed tale of a girl and her tank, fighting the forces of futuristic terrorism. (While you're at it, don't miss the terrorists themselves–you never knew evil could be so sexy!)

$34.95 SUGGESTED RETAIL

Ask at your comic or video store, or call to order:
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